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LONDON, SATURDAY, MARCH 11, 1843.

REVIEWS

The Banquet of Dun na n-gedh, and the Battle of Magh Rath. Translated from the original Irish, by John O'Donovan. Printed for the Irish Archaeological Society.

This legendary tale is a valuable accession to the scanty stock of materials we possess illustrative of the condition of Ireland previous to the Anglo-Norman conquest. Like some of our old English ballads, the tale which it recites rests on a very narrow basis of historical fact; but it is nevertheless valuable, from the illustrations it affords of manners, customs, and feelings, which enable us to estimate the degree of civilization to which the people had attained when the poem was produced. The learned editor believes that the legend was written immediately after the Anglo-Norman invasion, assigning as reasons for fixing this date, that the title of "earl" is given to one of the kings of Ulster, and that the style of the work exhibits that turgid redundancy, arising from the extravagant use of epithets, which characterizes the last and most corrupt age of native Irish literature. So many Gaelic scholars have insisted that this profusion of epithet is a poetic beauty of a high order, that we shall quote a specimen of this peculiarity, which is indeed not only the besetting sin of ancient Irish poetry, but also of modern Irish eloquence. The following is the description of a very moderate waterfall on the river Erne, near the town of Ballyshannon.

"The furious, headlong, foaming, boisterous cascade of Buadh, which is the same as the clear-watered, snow-foamed, ever-roaring, particoloured, bellowing, in-salmon-abounding, beautiful old torrent, whose celebrated, well-known name is the lofty-great, clear-lauded, contentious, precipitate, loud-roaring, head-strong, rapid, salmon-ful, sea-monster-fall, varying, in large-fish-abounding, rapid-flooded, furious-streamed, whirling, in-seal-abounding, royal, and prosperous cataract of Eas Ruaidh."

It is, however, as an historical illustration, rather than a literary composition, that we are to examine this work, and our attention is first directed to the character and position of the clergy in Ireland, after the conversion of the island to Christianity. As Ireland was the only part of Western Europe which escaped the flood of Northern barbarism, the successive waves of which swept away all the vestiges of ancient civilization, crowds of priests and monks fled thither from the continent, and were received with the most generous hospitality. The country received the name of "the island of saints," and hence some have hastily inferred that it also became the island of learning, intelligence, and good government. But in this legend the clergy appear more like Pagan Druids than Christian ministers: they are represented as soothsayers, diviners, and interpreters of dreams, ready to pronounce a fearful curse on the slightest provocation, and able to control fate in procuring the fulfilment of their imprecations. Civil life appears to have been unknown; the kings are not above the average of Indian chiefs, and the people, or rather the clans, know of no law but brute force.

It will be convenient to connect the illustrations of manners which we are about to extract by a brief outline of the story. Domhnall, king of Ireland, had a remarkable dream, which so alarmed him that he resolved to consult a celebrated monk, named Maelcobha, to whom he was related by marriage. The following is the poetic version of the conversation between the king and the monk:—

Domhnall.—I have seen an evil dream,
A week and a month this night,
In consequence of it I left my house,
To narrate it, to tell it.

My whelp of estimable character,
Ferglann, better than any bound,
Methought assembled a pack
By which he destroyed Erin in one hour.
Pass thou a true judgment upon it,
O Maelcobha, O cleric,
It is thou oughtest readily,
Thou art a seer and a true cleric.

Maelcobha.—The son of a king and a greyhound whelp
Show the same courage and exploits;
They have both the same propensity,
And in dreams are [denote] the same thing.
The son of Ulster's king of high authority,
Or the son of the king of the province of Connaught,
Cobhtach,—will oppose thee in every way,
Or his playmate, Congal Claen.

Domhnall.—That Cobhtach should oppose me
It is cruel to say, for it is difficult;
And the comely Congal would not rise up
Against me for the world's red gold.

Maelcobha.—A counsel which shall injure no one
From me to thee, O grandson of Ainniré:
To fetter them for a full bright year;
Thy prosperity will not be the worse for it.

Domhnall.—Alas, for the judge who came to the decision,
For which remorse would seize me;
Should I do the deed, 'twould not be joyful,
I would not consult seer or reason.

So confident was the king in the fidelity of his foster-son, Congal, that he invited him to a feast, given to all his vassal chieftains. Collectors were sent out to make provision for this banquet, and they were directed to collect as many goose-eggs as possible, the royal purveyors being particularly deficient in that rare delicacy. In the course of their search the collectors came to a hermitage in Meath, tenanted by an old woman: the sight of a flock of geese in front of the cell induced them to enter it: they found a large vessel of goose-eggs within, and seized it without ceremony. The old woman informed them that these eggs belonged to "a wonder-working saint of God's people," Bishop Erc of Slaine, whose custom it was to remain from morning until night immersed up to his arm-pits in the river Boyne, reading his psalter, which lay open before him on the strand: after such penance, his favourite dinner was "a goose-egg and a half and three sprigs of water-cresses from the Boyne." The royal collectors, who were "plebeians in the shape of heroes," thought even this fare too dainty for the aquatic bishop, and marched off with their prize.

"The holy patron, Bishop Erc, of Slaine, came to his house in the evening, and the woman told him how he was plundered. The righteous man then became wroth, and said: 'It will not be good luck to the person to whom this kind of food was brought; and may the peace or welfare of Erin not result from the banquet to which it was brought; but may quarrels, contentions, and commotions be the consequence to her.' And he cursed the banquet as bitterly as he was able to curse it."

The consequence of this curse to Ireland, says the bard, was that the country "was not one night thenceforward in the enjoyment of peace or tranquillity." This is clearly an anticipation of Moore's stanza on the modern saints of Ireland:—

What more from her saints can Hibernia require?
St. Bridget of old, like a dutiful daughter,
Supplied her, they say, with perpetual fire,
And now her saints keep her in endless hot-water.

Bishop Erc's malediction took effect in the very midst of the banquet; a goose-egg on a silver dish was placed before every one of the chiefs, but when Congal was served, "the silver dish was changed into a wooden one, and the goose-egg into the egg of a red-feathered hen." Congal was enraged; "his heroic fury rose, and his bird of valour fluttered over him, and he distinguished not friend from foe." A regular battle ensued, until at length he rushed from the palace, followed by all his vassals, after having defied the king, and menaced him with immediate war.

Domhnall, being a man of peace, sent "twenty-four saints," to remonstrate with Congal, "each saint having the intercessory influence of a hundred;" but Congal refused to listen to

them, menacing them with instant death if they ventured to enforce their remonstrances by excommunication. A division of poets was then sent, but their mission was equally inefficacious. Congal returned to Ulster, and by the advice of his uncle went to seek auxiliaries from the kings of Wales and Britain. Another stranger arrived at the same time as Congal at the British court; this unknown prince had met with the royal poet on his road, and being a lover of minstrelsy he made acquaintance with him, and won his favour by a singular act of friendship:—

"A heavy shower fell, consisting of intermingled rain and snow, and he put his shield between the poet and the shower, and left his own arms and battle dress exposed to the snow. 'What is this for?' said the poet. 'I say unto thee,' replied he, 'that if I could show thee a greater token of veneration than this, thou shouldst receive it for thy learning, but as I cannot, I can only say, that I am more fit to bear rain than one who has learning.' The poet was thankful for this, and said to him, 'If thou wouldst think proper to come with me this night to my house, I shall procure food and a night's entertainment for thee.' 'I think well of it,' replied the other. They repaired to the poet's house, and got a sufficiency of meat and drink there."

Banquets appear to have been perilous places in those days: the unknown youth accompanied the poet to a feast given by the British king in honour of Congal's arrival, and there a scene occurred which we must leave the Irish author to tell in his own words:—

"Before entering the palace the poet had told him [the unknown youth] if a bone should be brought on a dish in his presence, not to attempt breaking it, for there was a youth in the king's household to whom every marrow-bone was due, and that if one should be broken against his will, its weight in red gold should be given him, or battle in single combat, and that he was the fighter of a hundred. 'That is good,' said the other, 'when this will be given I shall do my duty.' He stopped not till a bone was brought on a dish to him, and he put a hand on each end of it, and broke it between his two fingers, and afterwards ate its marrow and flesh. All beheld this and wondered at it. The hero to whom the marrow was due was told of this occurrence, and he rose up in great anger, and his heroic fury was stirred up to be revenged of the person who had violated his privilege, and ate what to him was due. When the other had perceived this he flung the bone at him, and it passed through his forehead and pierced his brain, even to the centre of his head. The king's people and his household rose up to slay him in revenge for it; but he attacked them, as attacks the hawk a flock of small birds, and made a great slaughter of them, so that their dead were more numerous than their living, and the living among them fled. He came again, and sat at the same poet's shoulder, and the king and queen were seized with awe of him, when they had seen his warlike feats, and his heroic rage and champion fury roused. But he told them that they had no cause to fear him unless the household should again return into the house. The king said that they should not return. He then took his golden helmet off his head, and fair were his visage and countenance, after his blood had been excited by the fury of the battle."

The queen recognized this youth as her son, (whom she had sent out some years before as a knight-errant,) by a ring which he wore on his finger: and so excited was she that she "cast her royal *callad** into the fire, and screamed aloud." In this recognition the king refused to join, because three different adventurers, each claiming to be his absent son, and each having a hundred brave attendants, had presented themselves before him successively, and he had sent each to travel round Britain for a year. Soon afterwards the three candidates appeared; two of them were slain by the prince, and the third confessed his fraud, after which the king recog-

* *Callad*, either a cap or a wig. A learned pundit at our elbow inquires whether this be the origin of the angry threat "if you do so and so, I will throw my wig in the fire," which is commonly used to children in Ireland.

nized the stranger as the rightful Conan and his legitimate heir. The command of the auxiliaries granted to Congal, was intrusted to Conan, and the two princes felt themselves able to face a world in arms.

Donhnall did everything in his power to divert Congal from the war, but when his efforts failed, he set before his nobles, in a sensible speech, the trifling nature of the offence, and the large offers of compensation which he had made. One of his bards put this manifesto into verse—the only means of ensuring its circulation in a land where reading and writing were little practised. The composition is more creditable to royal logic than bardic poetry:—

Behold ye the conduct of Congal of Chailgne *!

What is the difference at all between

The egg of the red-feathered hen?

And the egg of the white-winged goose?

There is little difference of meat

Between the hen egg and the goose egg;

Alas for him who destroyed all Erin

For a dispute about one egg!

The full of seven strong vats was offered

Of goose eggs together,

And an egg of gold along with them

On the top of each vat.

The prevalence of pagan superstitions in the armies on both sides is fully shown in the following passage, which is at the same time remarkable for the caution with which the bard insinuates his scepticism of the supernatural powers of the clerical diviners:—

"In the mean time the soothsayers, the revealers of knowledge, and those who had delivered predictions, were contradictory and doubtful, in consequence of the length of time and stubbornness with which the heroes on both sides maintained the field without yielding or giving way on either side. Wherefore the predictions of their philosophers and wise men became uncertain and doubtful to some of them on either side, they having renounced and disbelieved their own demoniacal sciences of magic, in consequence of the incessant successive rallyings and dispersions of the forces on either side in the contest; so that their diviners and wise men could do no more than remain in a state of suspense and indecision, until they should learn on which party the success and prosperity of the battle would descend and tarry, and which of them the battle-terrible Beneit [Bellona] would more inspire with her vigors."

The long description given of the battle is about as uninteresting as a versified gazette of killed and wounded: in the end Conan and Congal are slain, with all their followers, save one, named Sweeny, who went mad, and another of unknown name, who remained a prisoner.

There passed not alive of the host over the sea,
Which had come with Congal, son of Scannal,
But one hero who went frantic
Upon the sea, and one fettered to his leg.

The adventures of mad Sweeny are usually subjoined to the account of the battle in the Irish manuscripts. We regret their omission in the translation, as they would have thrown light on the social condition of Ireland in the Middle Ages.

The Fifth Political Word addressed to the House of Lords. By Viscount Wellesley. Mitchell.

It may be necessary to introduce Viscount Wellesley to our country readers as the gentleman on various accounts heretofore well known to them, and in poetic annals to be known to all future ages, as the

Long Timney Wellesley Long Pole

of the Rejected Addresses;—his polyonymous appellation having been recently cut down to its present peace establishment, by his father's succession to the honours of the peerage. The Viscount having thus obtained a *post obit* lien upon the patience of the Upper House of Parliament, his right to inflict upon its members a preliminary exercise, for the better accommodating the back to its future burden, has become less

* *Chailgne*, pronounced Cooley.

disputable; always, however, leaving to the said right honourable assembly their Englishman's privilege, of foregoing the proposed discipline, and neglecting to read 'The Fifth Word,' should they be so disposed.

In political matters, our institutions are wiser, than in respect to those of law—inasmuch as they reject no evidence, however suspicious its source, assigning to each its more or less of probability and credence. Allowing, then, to all men their right to hear evidence, we must still express a desire, that our political good men and true, in the discharge of their jurymen's functions, would pay a little more attention to the moral weight which antecedents give or take away from professed leaders and teachers. We think, for instance, it would tend materially to public prosperity, and more still to public peace, if those, who, at different stages of their existence, have swerved round in opinion from black to white, arriving, like angels, from one extreme to its opposite without passing through the intervening space, were branded with some hall-mark, denoting the value of their versatile conclusions. He whose whole creed is to-day the reverse of what he propounded yesterday, must know that he was, or is, egregiously wrong; and if vanity prevents such a one from mistrusting his own powers of judgment, after such self-conviction of incapacity, he ought to be taught modesty. Our hall-mark might be found serviceable in another way—thus, demonstrated incapacity in private life should detract from a man's claim to credence as a director of public policy; for he who has proved himself unequal to rule his own little kingdom, has small right to take up public time and attention, by interference with the concerns of the nation.

But what, our readers may ask, has all this to do with the publication before us? and we can only answer by claiming the critic's privilege to set down useful truths *à propos de bottes*. If our remarks should be found to shoot wide of 'The Fifth Word' and its mouth-piece, there are plenty of men and authors to whom they do apply, so that, in any case, we shall not have shed our ink in vain.

As for the Word itself, we do not class it among those words of might that will move mountains, nor think that it will work greater miracles than the four which have preceded it. We feel, therefore, no necessity for departing from our general rule of keeping clear of party politics, or for saying much more on the present occasion, than that the book concerns the foreign relations of this country, and the true mode of dealing with them; and the fundamental canon employed is a short one, and may be thus enunciated: "Whatever is done by one set of ministers is, and must be, wrong: all that has been effected or designed by another set, is as inevitably right." This is the only moral we have been able to discover; and if the author is less than satisfied with the result, let him console himself that having enforced on the unfortunate critic the duty of perusing the work, he has already received a full measure of punishment.

Second Report and Appendices of the Children's Employment Commission.

(Second Notice.)

WE glanced last week, in our gleanings from these Reports, at two of those branches of industry which supply the elegancies of life. Let us now turn from St. James's, with its millinery and laces, to the regions of the forge and anvil. Perchance we shall find in the grimy labours of the iron towns, toil less fearful and devastating than attends the production of the light articles which the frivolity of fashion requires; for there is no proportion between the toil and character of industrial

employment and its remuneration. Often, the easiest work, requiring the least physical effort, seems attended by a prolonged absence of rest and sleep far more oppressive than the heaviest labour, and the extreme exertion of strength. In fact, muscular toil checks its own duration; and it is its duration, and the consequent absence of rest, rather than the presence of exertion, which injures the body. Even heavy physical labour is often good, rather than bad for health. It tires before it has time to hurt; and this impossibility of continuing such toil for many hours secures rest. Hence we find iron forgers, masons, carpenters and blacksmiths, living long lives in sturdy strength and health. But no one, it seems, has ever known a milliner long-lived and either healthy or hearty, doing, nevertheless, the lightest possible work, needing neither exertion nor muscle. She sinks beneath sameness of posture, duration of employment, and want of rest. We must not measure severity of labour by the strength it requires, but by the reverse, except where a high order of skill is necessary to maintain a monopoly of supply. But where poverty has to fight its own way, the heaviness of the work is always, as far as it goes, a protection to health, and often to the wages of the workmen, for, without a sufficiency of food, he would be unable to maintain the requisite power of muscle.

There are, however, attached to many of the heavy employments, lighter matters of detail, and preparatory or finishing work, comparatively light, in which children are employed at fearfully long hours, and undergo all the miseries of light and prolonged work. The trades of which we have now to speak, in some instances, exhibit these varieties.

THE TRADES OF WOLVERHAMPTON DISTRICT, which, in a great degree, assimilate to those of Birmingham, are vividly described by Mr. R. H. Horne, together with the moral condition of the persons employed in them. They consist chiefly of the manufacture of ironmongery in all its branches. Japanners and tin-plate workers, and founders of brass and workers of steel, also abound; and in these branches large numbers of children are employed, who begin work at 8 or 9 years old. The whole of this swarthy population are ironmongers of one sort or another, and engaged in the various branches of the Wolverhampton business. The population of that town alone is 36,382, and the trade extends to Walsall, Willenhall, Wednesbury, &c.

The manufacture of the Wolverhampton wares is, in great measure, like those of Sheffield, Birmingham, &c., carried on by small masters (of whom there are 260 among the locksmiths alone) in whose little dens in nameless alleys, groups, or, as Mr. Horne calls them, "nests" full of children are employed, in the making and finishing of the smaller goods: the goods, when finished, are then sold to the large dealers. In these alleys, the bulk of the artisans work and live. They open out of the streets at every fifth or fourth house, and are seldom above a yard wide: the filth of the alley flows "streaming all over the passage."

"Having made your way," says Mr. Horne, "through the passage, you find yourself in a space varying in size with the number of houses, hutches, or hovels it contains. They are nearly all proportionately crowded. Out of this space there are other narrow passages, sometimes leading to other similar hovels. These are the dwellings and workshops of the poorest of the working classes. Where there are the largest number of these they have the appearance, after going through the narrow dark passage or burrow, of a sort of rabbit-warren; one or two of them may almost aspire to the resemblance of a colony of beavers, but wanting the green banks and the fresh air."

Occasionally these nests of houses possess the

luxury of a pump, of which the handle narrowly escapes the window behind it, as it discharges its water at the opposite door. The floors of the hovels are seldom paved, and all within is squalid and dilapidated.

"In process of time, as the inhabitants increased in number, small rooms were raised over these workshops, and hovels also built wherever room could be found, and tenanted, first perhaps as workshops, and gradually by families also."

This results from the pressure of the growth of population, and the difficulty of finding room for building,—the property being mostly private, or belonging to the Church. The furniture is in perfect keeping with the abodes, and the inmates with both:—

"In one of the hovels of Stafford-street it appeared that a man, his wife and child, and a donkey all slept together. The hovel had but one room; the man was seated on the threshold of the door, as I was passing one evening; the woman and child were in bed on the ground, and the donkey was standing upon some straw close beside her."

The Stafford Street alleys are, we hope, an exception. The "best specimens" of them, according to Mr. Horne, are distinguished by the inviting names of "Pudding Bag and Hellhouse Yard." That the town is not devastated by fever, appears to be owing to the plentifulness of water and its sloping site, for there is a total want of artificial drainage.

Equally wretched are the workshops of the small masters, forming often part of the dwelling-houses in these alleys. At a large nail-workshop, where "a great number of heavy iron machines were working in every room on each floor,—the building was in so shattered a condition that every particle of it was in a constant state of creaking and groaning vibration. The flooring was so broken that in many places I could look down into the room below through the gaping and rotten planks. The upper floor had been shored up with props from time to time."

The machinery could only be passed by being stopped, so closely was it packed, without being boxed or guarded. The children "seldom," the master stated, "lose a hand," from the tip punching machine, for "it only takes off a finger at the first or second joint—sheer carelessness—looking about them—nothing but carelessness." It appears, however, that there are other places where it is thought not altogether superfluous to guard against the carelessness of a young child, and that the precaution is successful.

The hours of work seem to range, throughout the whole district, from between seven in the morning and eight at night, and are often exceeded, especially by the children. The processes in which they are employed vary greatly, and their treatment likewise: they appear to fare best in the tin-makers' and japanners' shops, less so with the locksmiths and screw-makers, and worst of all with the nail-makers—the process being injurious, and the treatment often barbarous. "The unvarying mechanical nature," says Mr. Horne, "of all these processes during the whole day, added to the simple mechanical certainty of the results, is laborious to a degree that wears, and indeed wears out the soul with the body." The children are generally apprenticed to the adult with whom they work, and whose servant they become. Where the children are tolerably well treated, they seem willing to acknowledge it. Anna Beddoes, aged twelve, for instance, working at Messrs. Rytons', japanners, "likes it very well—her master treats her kindly; is sure he does: get 2s. a week: * * * hopes she is not to be fetched away by this here—by his (Mr. H.'s) doing anything at her." The candour of these and like avowals give only

too much reason to credit statements of an opposite character.

"No sort of care" appears to be taken of the children "after their labour is over:" they stroll about in the streets, too tired to play, and retire early to their wretched beds. A general deformity seems to prevail among them, owing to the constant use of the file, and other cramping postures. All are more or less sickly, meagre, and ill-formed, especially the girls, whose blade-bones are so displaced "as to resemble the back of a grasshopper." The stature is stunted, and the age of puberty retarded.

"Young lads of 15 and 16 are the size of ordinary English schoolboys of 12 and 14, but not by any means so strong and healthy as the latter. Many of these poor manufacturing girls of 15, 16, and 17, so far from possessing the external developments corresponding with commencing womanhood, presented (when they happened to be straight) such figures as might be sawed out of two deal boards put together. Their long, melancholy faces and vacant stare seemed to be half conscious of the progressive injury to nature whereby they earned their daily bread, but ignorant of the cause. Some few had a look of hopelessness, as though they had once known what it was to hope: the great majority seemed reckless, or totally indifferent."

Their health is generally doomed before labour begins. Whilst babies their nutriment consists of the breast night and morning, and Godfrey's Cordial, *i. e.* laudanum and treacle, in the interval. During the day they are left to the tender mercies of children of from five to eight years old. The use of Godfrey's Cordial seems to be common at Wolverhampton; and Mr. Henry Coleman, surgeon, affirms that "many infants die from its effects."

"Priscilla Hatton, aged '10 years,' works at home at nursing: the child is one month old. Is considered a good nurse by her mother; the child is a good child, but it squeaks a little sometimes when her wants tithe: mother gives it a tea-spoonful of Godfrey's Cordial, about three times a-day; sometimes she [witness] gives the child a ten-spoonful of Godfrey's Cordial when mother's out, and the child is noisy and restless; always knows where to find the Godfrey's Cordial; takes a little herself sometimes, because it's nice: it makes her go to sleep too as well as the child, and it's very nice."

Children are further injured by the drunken and dissolute habits of the parents themselves. "Perhaps the majority are drunk once a week," and "with few exceptions all are improvident; they have too much to eat for two or three days, and are half starved the next four to make up for it. They appear, in short, to be a population living in reckless indifference to all the ordinary restraints of prudence, and to most of the habits of civilization."

There is a curious custom in these districts of accepting loans from the master on terms which constitute a *quasi* vassalage. The loan is usually of an amount which few improvident or poor men can well repay: it is usually spent in a round of debauchery, within a week or two after its receipt. This money is lent on a written contract, whereby the workman hires himself to the master to work solely for him, his executors, administrators and assigns, until such advances, or any future advances, shall be repaid by weekly instalments, which the master is at liberty to deduct from his wages. Sometimes the period of service is limited, but even when it is, the man can seldom resist the temptation of a fresh loan, if offered, and he is much oftener anxious to receive the instalment himself of 1s. 6d. per week, than to get out of debt. The object on the part of the master, of course, is to control the period of service; and when they part by mutual consent the man is handed over to his new master; the old debt like a chain about his neck, being also transferred from one to the other. A new

loan is often given by the fresh master, and an accumulating debt created, from which the man has no means of absolving himself. Even if he had the sum at command the master may refuse to receive it in one payment, but may insist on the service contingent on repayment by weekly instalments. The men often, under such circumstances, refuse to continue their service, and no less than 240 have been sent to jail within four years for this very offence, the master having obviously a legal right to insist on the fulfilment of the exact terms of the contract, as regards service as well as payment. For if a man agrees to work until he has paid his master 52s. by 1s. per week, and at the end of the year any sum remains unpaid, the stipulated mode of payment applies just as much to this portion as to the other, inasmuch as the service is not limited to the year, but is to last until, by that specified mode of payment, the debt is discharged. The prolonged service cannot be discovered from the prolonged payment; they are both of the essence of the contract. In fact, the man legally * sells himself, and is regarded as sold. The service of the child is often sold together with that of his parent; and in one case, where a master died, his heir came into and took possession of the workmen, along with the goods and chattels. The power of the masters is further secured by the prevalence of the "Tommy" shops and the truck system, which by enabling the masters to increase the price of goods, puts an easy means of diminishing wages in their power. At the same time, such is the animal condition of the workpeople, that the wives themselves admit, that it is well they have only the means of getting goods with their pay-tickets, for otherwise they might, by squandering away money payments on drink, be wholly without food. The "Tommy" is, therefore, often a means of saving them from absolute destitution.

It appears that diseased meat is very commonly purchased; smothered pigs, premature veal, and bad fish, forming no inconsiderable portion of the offal food of this semi-barbarous people. Mr. Peter Law, landlord of the Star and Garter, says—

"The meat they buy is a sort of carrion, quite unfit for human use. There are meat-conners, who ought to seize all this bad meat, and burn it—but they do not. Does not know why they do not. The bad meat is chiefly that of premature calves, or of cows that have died of some disease, most commonly of diarrhoea. Sheep often drop dead in the fields, from a disease in the head, and are sold to certain butchers, who deal solely in diseased animals. Some of them sell horse-flesh steaks for beef-steaks. Can attest this as a fact; knows where it is still done repeatedly. Fish, which he knows has arrived four days in the town, is bought by certain masters for their apprentices, in order to give them a change, by a treat of fish, as the masters call it. Knows many boys, who live upon this diet, who are wretchedly thin."

The town of Willenhall, which is three miles from Wolverhampton, is described as the most singular place Mr. Horne has ever visited, wholly unique in its revolting characteristics. It is in trade a sort of off-shoot of Wolverhampton, absorbed in the craft and mysteries of lock-making. It appears, in all respects to be the sink of the district; a sort of "lower deep," devised for the express purpose of disabusing the visitor of these grimy regions of his natural mistake in supposing that nothing can be worse than Wolverhampton. The population is 8,695, of whom all, save eight persons, are engaged in the trades of the place.

Mr. Edward Wright, factor, thus describes the skill, cheapness, and characteristics of the work. He

"Thought that the Willenhall men were like no-

* The warning of the Commissioner was laughed at; and a few days after this place fell, and killed one child, and maimed others.

* The legality of these foolish contracts is established by the case of Wallace v. Day and another, 2 M. & W. 273.

body else; they were capital workmen—each one wedded to his own sort of work, and the place he lived in. If any of them were taken away, they came back. Some factor of Brussels once took over about five-and-twenty of them; they got each 3*l.* a week, or more; yet they all came back. First one came—then another—at last they all returned to Willenhall, like a flock of rooks. The cheapness of their work beats everything of the kind anywhere else: a padlock, which is sold at the ironmongers in London for 1*s.*, is made and sold by the Willenhall men for 1½*d.*, including all the material, labour, everything, or 1*s.* 9*d.* per dozen; the factors sell them to the London ironmongers at 2*s.* per dozen. Other things are in the same proportions. Their abject state compels them to sell for almost anything in competition with each other. They continually sell their work for the value of the iron; sell it by its weight. Think they often sell it for less than its value as iron, getting the iron on trust."

The dwellings and shops are generally situated at the end of narrow alleys, and surrounding peculiarly filthy middens. We will not transcribe the loathsome pictures drawn in the Reports of the general filth of the town and dwellings, its gutters of abomination, or its stagnant ponds of filth—"reservoirs of leprosy and plague," from which, a surgeon adds, that there are enough "exhalations to fill a whole country with fever." It is not astonishing that "typhus fever is very prevalent in the town." The inhabitants of this place are thus sketched by Mr. Horne:—

"In bodily appearance they are haggard, dirty, lank, and rickety. They look smoke-dried and grim. The knuckles are prominent and knotty, and the right hand and wrist have a peculiar rigid turn or twist. The left knee projects like a knot in a tree, the right knee bends inward, and the right ankle has a corresponding inclination. The mouth hangs despondingly and purposeless, and the eye, when not illumined by intoxication, is sunken, dull, and unobserving."

From a constant habit of standing in the same posture at the vice, one leg is crooked, familiarly termed "the hind leg," and both together form the letter K.

"The right hand, also, has frequently a marked distortion. Almost everything it holds takes the position of the file. If the poor man carries a limp lettuce, or a limper mackerel, from Wolverhampton market, they are never dangled, but always held like the file. If he carry nothing, his right hand is in just the same position."

These gentlemen maintain a strict monopoly of the hands and hearts of the ladies of Willenhall, repelling the perils of extraneous rivalry with unquestionable prudence.

"They keep up a system of intermarriages. A locksmith once seriously assured me, that if anybody out of the town 'was to try to marry a Willenhall girl, the men would turn out and pursue him, and kill him.' This was no doubt an extreme assertion, but there is some foundation for it."

The system of work at Willenhall is to do nothing for two or three days but drink and carouse, and then work for sixteen or twenty hours a day the remainder of the week. Their time seems to be pretty equally divided between drinking and filing. Children of both sexes, perched on blocks, work with the men as soon as they can hold the file: they are apprenticed to their masters, and occasionally sold by them from one to another, and often brutally used.

The evidence is all given in the exact words of the young Vulcans themselves, and is borne out in substance by other witnesses. One is beat with a whip with four lashes to it, tied in knots: the master of another boy—

"Has cut his head open five times—once with a key and twice with a lock; knocked the corner of a lock into his head twice—once with an iron bolt, and once with an iron *shut*—a thing that runs into the staple."

These children are required to work from 6 till 10 or 11 at night,

A journeyman thus speaks of a shop searched some time since for the body of a missing apprentice, supposed to have been murdered there:—

"Has seen Robert Jones beat the boys dreadful, with a stick; sometimes give them punches in the face with his fist, till they bled shameful. Good boys they were to work, too, as ever he saw; never impudent to the master; never turned out a word amiss to their master; the boys dare not tell anybody. The wife and all, Mrs. Jones, is just as bad as the master; she would lay hold of the hair of boys before breakfast, and lug them as long as she could stand over them; she also punched them in the face with her fist, like a man fighting with another man. He left Jones's workshop because he could not bear to see him leather the boys in that way; and told him so."—As this witness uttered the last words (says Mr. Horne), it seemed as if the recollection of what he had seen made him turn sick and faint. He turned quite pale. He was a very decent journeyman."

These horrid statements are nowise overcharged. There are abundant instances of a desire to make the least of a bad beating. The boys are hardened by brutality, and anything but given to complain:—

"One boy told me that his master did not beat him much; only with a stick—or some thick ropes—or the handle of the hammer. Another boy, under the same circumstances, told me 'he was pretty well treated!' and the master of a third 'only laid it on for five minutes at a time.'"

Kicking with nailed shoes, violent beating with ash sticks, knotted ropes, and hammer handles, and wrenching the ears till they bleed, seem ordinary punishments. There are no magistrates in this lawless place, and no redress for the children.

It must not be supposed that these children are learning a trade: the subdivision of work is such that they learn merely to file, not to be locksmiths. There is no future workmanship and its profits to look forward to; they are only fitted for and doomed to the same dull drudgery for life.

The poverty of numbers of these people is extreme. Scenes thus described present themselves frequently:—

"I have entered the houses and hovels of journeyman locksmiths and key-makers, indiscriminately and unexpectedly, and seen the utmost destitution; no furniture in the room below but a broken board for a table, and a piece of plank laid across bricks for a seat; with the wife hungry—almost crying with hunger—and in rags, yet the floor was perfectly clean. I have gone up stairs, and seen a bed on the floor of a room seven feet long by six high at one side, but slanting down to nothing, like a wedge, where a husband, his wife, and three children slept, and with no other article in the room of any kind whatever except the bed."

This internal cleanliness seems to be a redeeming virtue; almost the only one Mr. Horne appears to have found in this sink of filth, cruelty, and crime.

The moral condition of the population is thus summed up: "Moral feelings and sentiments do not exist." "They have no morals." Actual vices are, with the exception of drunkenness, checked by poverty of blood and constant exhaustion, which leave neither time, nor inclination, nor stamina for the excitement of the imagination or the senses. "They are protected by their injuries."

To say that the children are all but universally and utterly ignorant—that their minds are a perfect blank—that they neither know nor are attempted to be taught what futurity means—that they are openly and avowedly heathen in religion, and devoid of instruction in all secular knowledge, would be short of the fact, and indicate a position more hopeless than the truth warrants. There is, unhappily, just that miserable apology for schooling, which consists in occasional incarceration in a Sunday school;

and that half-perception and recollection of a few dislocated notions, secular and religious, and stray names often confused together in the memory in profane and shocking jumble, which is far worse than complete ignorance; for it satisfies the belief, and cherishes the delusion, that such children are being educated. The torpid benevolence, which might be moved by a conviction that a generation of Pagans was growing up around it, is lulled and eased of the trouble of exertion, by the mock show of those Sunday schools. In order to avoid the extremes of the case, we shall select specimens of the evidence only of the Sunday school children in these populous districts.

William Benton—"Thinks that's his name; can't spell it rightly. Age, don't know justly—mother says he's turned 18. Can't read or write; can tell some of his letters. Goes to a Sunday-school sometimes. Is of the Baptist school religion, *whatever that is*. Never heard of Moses; never heard of St. Paul. Has heard of Christ; knows who Jesus Christ was—he was Adam. Doesn't care much about going to school, if he could."

Another boy has not made quite so much progress, and has not yet, being perhaps of a less accommodating faith, made up his mind as to an exact creed, though he—

"Goes regular to the Methodist Sunday-school, and has been there six years regular; cannot write; they don't write there; never heard of Solomon, nor of Herod, nor St. John the Baptist; does not know what religion he is; never heard of Samson or Goliath, &c.; works from about six in the morning till ten at night, more or less as work comes in."

Stephen Toort, aged 17, having had the advantage of education in a free school, though his reading has not extended to Solomon, &c., thinks he can state that Pontius Pilate was an apostle: "has heard that read."

Another, not equally gifted—"Can read easy words; cannot write. Does not know who Jesus Christ was, but has heard the name of it. Never heard of the Twelve Apostles. Never heard of Samson, nor of Jonah, nor of Moses, nor Aaron, &c. Has attended a Sunday-school regularly for five years."—William Southern, aged 17, "Can read easy words; not write. Has attended a Sunday-school regular nearly six years. Knows who Jesus Christ was, he died on the cross to shed his blood to save our Saviour. Never heard of St. Peter or St. Paul. Six farthings make 3*d.*."—Another, aged 19, "Has attended a Sunday-school regularly these five years. Never heard of Joshua; there were Twelve Apostles; St. Peter was one, Moses was another, Jonah was another, Job was another; cannot mention any more that he recollects. Samson was the strongest man. Does not know the name of the Queen. Twenty farthings are 6*d.* Wishes he could write, can't get on properly without it."

Where they do not learn the Catechism, the advantages and knowledge gained are not so great. Henry Wood is going 17:—

"Can read a little in the Testament; likes the large letters at the top of chapters best for reading. Cannot write; they don't learn in these parts. Leads a hard-working life—sometimes 14 or 15 hours a day, with about an hour or an hour and a half out in the course of the day. Does not know how many Disciples there were; does not know who Jesus Christ was—thinks he was an apostle; they don't learn the Catechism here, else he could tell about him, but thinks he was a king of some kind, of London, a long time ago. Does not know how many inches make a foot."

After citing cases of so extraordinary a character, it is due to Mr. Horne, as well as to the effect such facts ought to produce, to add his assurance that—

"None of the depositions here written down are to be attributed to confusion or timidity. If the witness were timid or confused upon any question, I either waited till it was over, or else gave up the point. Some of the extreme and almost incredible statements (such as the witness thinking that Pontius

Plato, or Goliath, were Apostles; that the witness had never heard the name of Jesus Christ, &c.) are the result of repetitions of the same questions, especially in the case last mentioned, either under a different form, or after an interval during which I had asked other questions."

But amongst all this frightful ignorance, there was, it seems, "a general knowledge of the lives of Dick Turpin and Jack Sheppard, not to mention the preposterous epidemic of a hybrid negro song."

The boy who cut his examination short, with the frank assurance that he was "no judge of nothing," gave the pith of the matter. The utter indifference of the masters and parents to education or improvement, and the shameless avowal of it, are among, perhaps, the worst features of the case. The zeal of some of the clergy and ministers is swamped in the flood of animalism around them. Animal, merely animal, are these large and growing communities. It by no means appears that there is anything fiendish or even wilfully and wantonly vicious in their character. They are living, however, out of the pale of almost all the humanities which demarcate the position and conduct of man from brute, and there they are allowed to live; and there is, in our eyes, no crime among them one half so great as in the classes above them. The indifference of the civilization around and about it, is a far greater sin than the mere brutality of neglected misery. It must not be thought that the nature of these poor people is incapable of culture. They are shut out from the softening influences even of nature's commonest scenes, and are obviously fashioned by the circumstances of their position:—

"You will find poor girls who had never sang or danced; never seen a dance; never read a book that made them laugh; never seen a violet, or a primrose, and other flowers; and others whose only idea of a green field was derived from having been stung by a nettle."

We have dwelt at length on this scene. It is, we find, a portraiture of a very extensive district. Much of the evidence, as to moral and social habits, is of too revolting a description for our columns. There is no exaggeration in the facts we have cited, for they are borne out by other witnesses, equally searching, though less powerful in description than Mr. Horne.

The truth is plain, that in the heart of England there has arisen, and is daily growing, a vast community toiling in serfdom, adding the vice of drunkenness to the habits of animals, recognizing few of the distinctions which civilization has established between the sexes, or in the relations of society; subsisting in great measure on carrion, and systematically plying their offspring with poison; ignorant as ignorance itself; living without morals, and dying without hope.

We would not willingly close this picture without extracting the only ray of light it contains, springing from an infant and instinctive perception of a Providence more merciful than man, beaming through the gloom and terror of present suffering:—

"Many of the children told me they always said their prayers at night, and the prayer they said was, 'Our Father.' I naturally thought they meant that they repeated the Lord's Prayer, but I soon found that few of them knew it. They only repeated the first two words: they knew no more than 'Our Father!' These poor children, after their laborious day's work, lying down to sleep with this simple appeal, seemed to me inexpressibly affecting. Having nothing but harsh task-masters in this world, or 'working under their Father,' it was probably the only true sense in which they could use the words."

The Reports extend to nearly every manufacture in the kingdom. Those on the Cutleries of Sheffield, the Printfields of Lancashire and Scotland, the Potteries, the Glass works, and

the Tobacco manufacture, are replete with interest; and though the varieties of circumstance and condition are widely different in each, there is a disease pervading them all which we cannot contemplate without serious apprehension. The best hope of safety arises from the publicity of the peril afforded by these Reports, for whilst they unplume the complacency with which we have been prone to regard ourselves, we shall scarcely fail to derive more substantial benefit from the lesson thus taught us, that "the dark chaos of hunger and ignorance" cannot be left "weltering uncared for at our feet," with security either to the moral vigour or physical prosperity of the nation.

American Criminal Trials. By Peleg W. Chandler. Vol. I. Boston; London, Maxwell. "In selecting these cases for publication," the author states himself to have been,—

"—chiefly governed by a desire to present those, which might be interesting to the American reader, not only as illustrative of the morals and manners, but as connected with the religious or political history, of the periods in which they occurred; and, in preparing them for the press, he has attempted to give an account of each case, after a careful examination of all the facts which might throw light upon it, in the form of a narrative, accompanied by such general remarks and reflections as naturally suggested themselves."

The perusal of these lines relieved us from the heavy load of suspicion under which we took up the volume, that it would prove another instance of the bad spirit which has crept into modern literature, of administering to the morbid excitability of the reading public. Doubtless, within the limits here prescribed, the revival of the memory of such adjudicated cases as have deeply interested the feelings of a contemporary public, has its uses; affording admirable landmarks for tracing the intellectual and moral progress of opinion, while they test, with considerable accuracy, the true value of the institutions involved in the several discussions. Not only are the best interests of humanity forwarded by rehabilitating the character of the victims of contemporary injustice, but the course of future tribunals is cleared by the calm lights which a disinterested posterity brings to bear on past errors. But of scarcely inferior importance is the philosophy which may be extracted from such reading, as illustrative of human nature in the social masses; a reading which forms the most efficient remedy against those attacks of popular monomania, to which nations from time to time are susceptible. The criminal annals of nations offer, in fact, a striking portion of that most neglected chapter in all bygone historians, the history of the people, of their habits and usages, their wants and wishes, and often of the manner in which the natural gratification of them has been restrained by bad laws. Thus, in the narrative of the Quaker prosecutions in Massachusetts, recorded in the volume before us, we have a striking and a startling case of the infirmity of man's nature—of persecution for opinions inflicted by men who had themselves fled to the wilderness to avoid persecution—and of the necessity of building up the strongest walls, both legal and moral, to separate the desire and the right to serve God after our own lights, from the desire or the right to enforce the practices we hold pleasing in ourselves, upon the will of our neighbours. Who shall say that such warnings are no longer necessary—that these things are obsolete? What are the applications of Lynch law, and the persecution of the emancipators of America, but cases of the like overweening idolatry of self, in matters of opinion, against which reason and philosophy cry aloud and cry in vain?

Another point of still more painful interest

is here laid bare in the history of the New York Negro Plot:—

"In the year 1741, the city of New York was thrown into the most intense excitement and alarm, by the rumor of a plot by the negro population to burn the city and massacre the inhabitants. There had been frequent insurrections in different parts of the country. The Spanish government made direct efforts to induce the slaves to revolt. Liberty and protection had been proclaimed to all fugitive negroes from the English by the governor of Florida, and he had actually formed a regiment from the negro refugees, appointing officers from among themselves, allowing them the same pay, and clothing them in the same uniform with the regular troops of Spain. In 1738, a serious revolt took place in South Carolina, and a large number of the insurgents suffered the last infliction of human power and vengeance. As early as 1712, there had been an insurrection of the slaves in New York, who fired a house and murdered several citizens before they were dispersed by the soldiers. Recollection of this, and a general distrust of the negro population, rendered the citizens of that city peculiarly suspicious of their movement, and when in 1741, the cry was raised of a Negro Plot, there ensued a scene of confusion and alarm, of folly, frenzy and injustice, which scarcely has a parallel in this or any other country. In February of that year, the house of a merchant, named Hogg, was robbed, and suspicions were entertained of John Hughson, who kept a low tavern where negroes were in the habit of resorting. This man had an indentured servant, Mary Burton by name, about sixteen years of age, who gave information against him, and he confessed that a part of the goods were brought to his house, which he delivered up to the magistrate. Soon after these occurrences, the government house in the fort was discovered to be on fire, at mid-day, and was burnt, together with the king's chapel, the secretary's office, the barracks, and the stable. The fire was satisfactorily enough accounted for, but other fires occurring in quick succession, on different days, and some of them being undoubtedly the work of incendiaries, great alarm was excited."

We have not space to follow, step by step, the progress of this insanity. We may state that a Spanish vessel, manned with negroes, had been made a prize, and the men been condemned as slaves:—

"One of them had been bought by the owner of a house in which fire was discovered, and a cry was raised among the people, 'the Spanish negroes, the Spanish! take up the Spanish negroes!' They were immediately incarcerated, and a fire occurring in the afternoon of the same day, the rumor became general, that the slaves in a body were concerned in these wicked attempts to burn the city. The military were turned out, and sentries were posted in every part of the city, while there was a general search of the houses, and an examination of suspicious persons. The lieutenant governor, at the request of the city authorities, offered a reward of one hundred pounds and a full pardon to any free white person who should discover the persons concerned in these incendiary acts, and freedom with a reward of twenty pounds to any slave who should make the same discovery. The offer was tempting, and, at the ensuing session of the superior court, Mary Burton, the servant of Hughson, made a statement before the grand jury to the effect, that three negroes, Caesar, Prince and Cuffee, were accustomed to meet at her master's, and had made a plan to burn the whole city and massacre the inhabitants. She had seen a large number of negroes at the same place, who were all in the conspiracy, and there were in her master's house a quantity of fire arms. The only white persons concerned were her master, his wife, and Peggy Carey. The former was to be king, and Caesar was to be governor. At one of the meetings she heard Cuffee say, 'that a great many people had too much, and others too little;' and he intimated that such an unequal state of things should not long continue."

This miserable testimony is in exact conformity with the established evidence in the working of all plots. Then follows a lengthened account of the manner in which fear and avarice were combined to involve a long list of innocent persons in the conspiracy—how the

cry of No Popery was mixed up with the main question, and how the lawyers gave utterance, under the delusive excitement, to the most monstrous and abominable calumnies, alike divested of common sense and common morality. The author thus sums up the story:—

"A day of thanksgiving to Almighty God was observed, by public command, 'for the deliverance of his majesty's subjects here from the destruction wherewith they were so generally threatened by the late execrable conspiracy.' * * The excitement soon subsided, however, and the prosecutions were becoming unpopular, more especially as Mary Burton, the common informer, began to give out intimations against people of consequence in the city. The last act of the tragedy was the payment to this wretched creature, by the city authorities, of the reward of one hundred pounds, originally offered to any one who would disclose the plot. The whole number of persons taken into custody on suspicion of being engaged in the conspiracy was over one hundred and fifty. Of these, four white persons were hanged; eleven negroes were burnt, eighteen were hanged, and fifty were transported and sold, principally in the West Indies. Several persons who were suspected made their escape out of the colony. Thus ended the famous negro plot of New York. Upon a review of the evidence, as reported by one who had implicit faith in the existence of a conspiracy to burn the city and murder the inhabitants, we have no difficulty in pronouncing the whole thing to have been a complete delusion. The numerous contradictions, the glaring inconsistencies of the witnesses, and the monstrous perversions of law and evidence on the part of the magistrates, rendered argument upon the subject entirely unnecessary."

This "plot" is likened, with much justice, to the famous conspiracy of Titus Oates: it has, also, great and striking resemblances with the story of the "Anointers" [see *Athen.* No. 644]. Against the occurrence of such accesses of popular monomania, no attainable amount of education could always protect us; but it is satisfactory to know, that with the advance and diffusion of knowledge, the evil effects of these panics have been materially mitigated. On the occurrence of cholera, there was a strong tendency among the populace to attribute that infliction to the evil practices of individuals; and in Dublin, we believe, the physicians, for a day or two, ran some risk of outrage at the hands of the mob. But the growth of the fanaticism was nipped in its bud by appeals to common sense, and no serious consequences resulted from the momentary delusion. The calmness of the suffering manufacturers last summer, affords still more decisive evidence of improving wisdom in the people. We are not aware that this volume will possess much interest for the lawyer; nor, for more general purposes, does it offer all the utility that might have been given to it. The work is, however, but an attempt; and it is likely, that in its progress through future volumes its execution may be improved.

A Pedestrian Tour in Calabria and Sicily. By A. J. Strutt. Newby.

Mr. Strutt is one of a family of artists, the son of Mrs. Strutt, whose narrative of a residence in Switzerland we noticed some months ago (Nos. 790-1). He was induced, it appears, to undertake this pedestrian excursion into the wilder parts of Calabria, "much more by a desire to make himself acquainted, in his profession as an artist, with the scenery and costumes of that remarkable country, than by any idea of authorship." Finding, however, "that his route and mode of travelling gave him an opportunity of becoming familiar with scenes and manners hitherto almost undescribed," he has been tempted to give the public the benefit of what, in their first intention, were merely "a few letters addressed to his own family." This, it is to be regretted, he has done without the addition of such

interest as his volume would have derived (and greatly needs) from the contributions of his Sketch-book. If the "opportunity of becoming familiar with scenes and manners" necessarily implied the faculty of seeing and describing them, there is no doubt that a journey of this description, out of the beaten tourist-track, might yield materials able to have supported their pretensions to the picturesque on grounds purely literary: but it is difficult to imagine a traveller, having health (making a perpetual proclamation of itself in an obtrusive appetite), animal spirits, and the habits of an artist, more poorly furnished than Mr. Strutt, for a profitable (so far as the reader is concerned) wandering, even amid the free-hearted hospitalities of the wild Calabrias, or through the rich corn-fields and abundant pastures of sunny Sicily. For a ramble through any of those ruder scenes, where the commissariat is at all of a doubtful character, (were it possible to suppose our author so far deserted by a wise instinct as to be involved in any such adventure,) he would have a faculty too much. All things seem to have made him hungry—all passions and sensations—fear and gladness, pain and pleasure alike—to have resolved themselves into a craving for food. With the dark spirit of the Pontine Marshes he did fearless battle, so soon as he could entrench himself in the larder: the desolation of that spectre city, Pestum, is emphatically presented in the fact, that its neighbourhood could furnish no better supper than one "of small fish stewed up with vinegar and garlic." The pain and terror, and subsequent anxiety and fatigues attendant on an attack by banditti, are more than compensated for by their accidental introduction of the author to a perfect land of milk and honey: the "two hundred columns" of the Benedictine convent at Palermo, and the "bill of fare of the dinner" given him therein, divide his notice of that institution, the latter occupying by far the larger share: the wreath of thin blue smoke, rising through the clear air of the sea-bound Calabria, catches his artist-eye with instant suggestions of the kitchen: and all the odours of Sicily have not a chance of disturbing his unerring apprehension of that one which brings him directly up to the stew-pans. In short, costume and cookery seem to have been the joint and leading objects of interest with our tourist. Nothing can be more meagre, common-place, and uncharacteristic than his descriptions of scenery; and for any information, save that which is received by, and addresses itself to, the eye, the reader must look beyond these pages. Our sole acquaintance with the people, amongst whom he found himself, save some characteristic traits which he casually glean for ourselves, from here and there a fact stated, (and this, by the way, let it be admitted, is one of the best and neatest methods of conveying information, where the facts are skillfully marshalled for the purpose, and necessarily suggest their inferences—an art far beyond our author's) is derived, for the most part, from such one-sided generalities as the following:—"the Calabrians have a peculiarly sombre look, go wrapped in dark brown or black cloaks, and wear hats of ultra-sugar loaf form; the women, on the contrary, display the gayest possible colours, and their coarse stuffs take admirable folds;" and with this and the additional fact that they will steal where they can, the reader might lay aside the volume for all further knowledge (thence to be derived) of the Calabrians!

Over the Campagna, along the Pontine Marshes, and, indeed, throughout the whole of the Basilicate, our author is on comparatively beaten ground; and it is, therefore, of less importance, that he has left no new impression and brought none away. He touched the

shore of the Mediterranean at that most delicious of retreats, *Mola di Gaeta*, with its orange and lemon groves, and its hedges of aloes, and dined on the site of one of Cicero's nineteen villas—at the hotel whose sign, in Lady Morgan's day, was the Roman orator, "in a purple mantle and lemon-coloured sentimentals," but which our author did not see. Calabria was entered at La Rotunda, and thence every step of the way furnished him with material for his collection of costumes. Our readers will understand, from what we have said, that the entire itinerary offers us little which we can extract for their edification; but we will give some account of a Calabrian adventure which befel our author, the only one that has the air of the locality about it, and in the course of which we gather all the suggestions respecting the country that the book conveys. In the *Campo Danese*, on the road to *Castro Villari*, our artist and a friend, who was his associate in this tour, were overtaken by three young Frenchmen, amateur-travellers like themselves, with whom they joined company, parting again only in Sicily: and they subsequently fell in with two French commercial travellers, "who, traversing Europe, one with silks from Lyons, and the other with Neapolitan counterpanes, had chosen this road to go," also, "into Sicily." Availing themselves of the light carts in which these "bagmen" journeyed, our travellers, and their new friends, were induced to diverge from the direct route to Reggio, for the purpose of seeing Catanzaro, a town situate about six miles from the coast of the Adriatic, to which place the *commis voyageurs* were proceeding. Hence they proceeded to Caraffa, a village inhabited by Albanians, and holding out to our author, the temptation, that its "costume is, *dit-on*, the richest thing imaginable." The origin of these Greek villages, singularly scattered over the different provinces of Calabria, furnishes one of the very few scraps of information that his volume contains:—

"We learned," he says, "that they are in part the descendants of an army of Albanians, sent by Scanderbeg to the succour of Alphonso, King of Aragon and Naples, which never returned to its native land, and in part of a much more recent colony, invited over by Carlos, the third great grandfather of the reigning king; who, in order to increase the population of the Calabrians, gave to every Albanian family willing to come and settle therein, a pair of oxen, a house, and a small portion of land, with five-and-twenty ducats for *les frais du ménage*. These conditions were sufficiently alluring to procure for the country the advantage of some thousands of settlers, who were dispersed about and formed villages of three or four hundred souls; not being allowed, for very politic reasons, to congregate in any one place in greater numbers. Their language has thus been preserved, and although the men have laid by their costume, and become entirely Calabrian as to externals, the women have shown more attachment to their national finery, and still continue to wear the rich dresses of their female ancestors."

How our author and his companions fared among the Greeks of Caraffa must be told in his own words:—

"This morning, then, after having taken leave of our friends, the two French traders, and Mr. S., we set out, well schooled, we imagined, as to the way we should pursue, and confident of our own prowess in case of attack, more particularly as P. had received from Mr. S. a present of a broad-bladed Calabrian *pugnale*. Descending from the heights of Catanzaro, we continued by steep footpaths, until we came to the banks of a stream, which we waded as usual, and found on the other side a cessation of the beaten track, a circumstance the more inconvenient as we saw nobody who might guide us; we therefore continued in what we considered to be the right direction, and ascending a hill side, soon fell in with a kind of path, which, however, upon inquiry proved not to be the right one; as some shepherds

could we must leave it, and make for a ridge, which they pointed out at some distance, where we should fall in with the veritable way to Caraffa. Accordingly we continued ascending, until, fatigued with our fruitless search, we gladly espied two women above us, watching our motions from the corner of a field, and of them we resolved to inquire anew. F—, and F— advanced towards them for that purpose, when, to our no small disappointment, we perceived that the women, without waiting to hear what we wanted, fled up the hill at our approach, and when we called to them not to be afraid, they only replied by a shrill whistle, that might be heard far around; this sound, so famed in all annals of brigandage and robbery, might have awakened some alarm in us, but our moment of apprehension was not yet arrived. Hopeless of bringing these fair ones to reason, P— and F— entered some vineyards on the slope, whilst De W—, J—, and I, descended towards a kind of cottage, in the valley below; each in the hope of meeting some one that might inform us of our road. We had not got within forty yards of this cottage, which seemed to be an abode of cow-herds, before we saw, come out from behind a low wall, several men, some of them armed with guns; a circumstance so common here, that it did not excite the least suspicion in us; and it was only when we observed that the foremost of them cocked his piece, and held it as a sportsman does when expecting the game to rise, that we began to suspect their sinister intentions. When, therefore, at about thirty paces, distance, De W—, who was foremost, called out to ask the way to Caraffa; to which the men only replied, handling their arms, *che volete?* and upon our repeating the question, they raised their guns, and roaring out *ah! aspetta brigante*, advanced hastily upon us.

The which when De W— did espy,
He basely turned his back to fly;

and J— and I, wisely thinking with Falstaff, that discretion was 'the better part of valour,' were not slow in following his example. We had no sooner turned to the right about, than we heard a discharge behind us, which, fortunately, not wounding any of us, only gave fresh impetus to our speed, and we rapidly gained the ridge from which we had just descended. Our pursuers, in the meantime, following with shouts, and seeming to increase in number at every step, fired again, still without effect, as we mounted the slope. * * * Now and then I cast a glance behind, and observed with joy that the chace was in our favour, when I marked one rascal take so true an aim at me that I dropped instantly, in order to avoid the discharge which came a second after: I heard the peculiar angry whistle of the bullet immediately over my head; the next instant I was on my feet again. * * * The Fates, however, ordained it otherwise, for the fellows who arrived first at the summit of the ridge, whistled so significantly, that numbers of labourers and *forsti*, gathering from all parts of the vale into which we were descending, and snatching their axes and *zappe*, came upon us so speedily in flank, that we plainly saw flight would soon be vain. Having, therefore, our old enemies behind us, our new ones on the left, a steep hill precluding escape to the right, and only new foes and fresh hills appearing in front, J— and I stopped to call a hurried council of war, in which we determined to submit, happy if we escaped with the mere loss of baggage; we halted under a fine oak, and J—, who was purse bearer, having slipped our money and pistol into a bush, the villains soon came up, and to all we could say, replied only by brandishing their weapons, and shouting *à terra, à terra*. As delay only increased their fury, we were obliged to throw ourselves on the ground, and accept such terms as they should offer; and hard terms they were. Our knapsacks were immediately seized, and pillaged before our eyes, each getting what he could; whilst others, standing round us, commenced beating us with their *zappe*, and the backs of their axes. * * * The blows came thick and threefold; my left arm suffered woefully in protecting my head, and all my left side was dismally belaboured. Poor J— was no better served; three fellows had pounced upon him, one of them claiming him as his exclusive prey, 'Quest'è la mia cacciata'; the others, however, would not allow this, and cried out, 'No, no, siamo tre.' The three soon increased around him; stretched beside me, he received the

attention of a whole circle of scoundrels, who wounded him on the shoulder and wrist with axes; and one, raising his heavy *zappa*, was going to bestow a blow on his head, which would have effectually relieved him from all further anxiety, had not another man, coming behind, forcibly staid his hand, and then stooping down and telling J— not to be alarmed, inquired of him where his money was. At this moment a great scuffle took place amongst our aggressors themselves; we were pulled up by one party, dragged down by another, whilst each struggled to get absolute possession of our persons. I thought we should have been torn to pieces in the rescue; for a rescue it seemed to be from the fury with which it was disputed."

This seasonable rescue turned out to be a party of the Urban guard, a body, says our author, resembling "the National Guard of France, and for which most useful institution the country is indebted to Murat, whilst he held the throne of Naples." The rescued party were subsequently joined by their two companions, who had hid in the vineyards, also escorted by Urban guards, and protected by Don Domenico Cefale di Cortale, a great proprietor and chief in the neighbourhood, exercising, beneficially, a powerful and patriarchal influence over the rude people amongst whom his estates lie, who, having accidentally come that very morning from his residence at Cortale, to visit some vineyards, took the whole party under his protection, carried them home with him, and undertook to recover some fifty or sixty ducats, which the brigands had found in the bush where our author's friend had deposited them. For this purpose a perfect drama of negotiation and manœuvres, composed of threats, persuasions, nocturnal searches and imprisonments, was begun: its narrative extending over about seventy of our author's pages, exhibiting some of the characteristics of these tribes graphically enough. An extract here and there is all we can find room for:—

"On retracing our steps, we found Don Domenico, a tall portly man, with a benevolent cast of features, standing in the midst of the pillars, of whom he forbade any one to leave the spot until everything should be restored to us; and his own amazing influence in the country, where he is feared and respected as a prince, was almost sufficient to enforce his orders, even without the presence of his guards. Presently one man slowly withdrew to fetch his part of the spoil, and returned with my knapsack lank and empty, and called all the saints to witness that there was nothing in it when he took it. Don Domenico, however, knew too well how to deal with these gentry to give up so easily the research; and by menaces, remonstrances, and promises, he succeeded in inducing them to bring back all the things of which we gave him an inventory, and which we soon saw mysteriously making their appearance from different hedges and hiding places. * * * Enfin we got back everything except a pistol, a dozen of piastres, and various small things belonging to De W—, a powder horn, a pair of stockings, and our unfortunate fifty-nine ducats, which no efforts could bring to light. Our protector, Don Domenico, generously assured us, that if he failed in procuring them, he would himself furnish us the means of continuing our journey, and he offered six ducats on the spot to any one who would point out the robber that kept possession of our cash. But 'honour among thieves,' all were silent. Having done all that was possible, he judged it better to defer the proceedings for the present, and told the pillagers to consult among themselves on the matter; that he gave them until the next day, when, if the money were not forthcoming, he would have every one of them put into prison."

Having passed the night at a hospitable mansion in the neighbourhood, our travellers set off on the following morning for Cortale, taking the scene of yesterday's action in their way:—

"Here we dismounted, and in a short time had the pleasure of witnessing the arrival of some of our enemies, who, overawed by the presence of Don

Domenico and his Urbans, listened in silence to the charges preferred against them, and contented themselves with denying them *in toto*. A kind of patriarchal tribunal was erected, and our protector, seated in the midst of a circle of short thickset thieves, all clothed in black, with the never failing axe stuck in their broad leathern belts, performed, with admirable tact and *sans froid*, the parts of witness, judge, and jury; and difficult parts they were to play; for the lying scoundrels swore with the most horrible oaths that they had done nothing, seen nothing, and stolen nothing: 'ma niente per Dio, niente'; yet, when worked upon by menaces or promises, one or two of them brought back some of the still wanting property, they only laughed at their previous barefaced assertions, and said that they had found it they knew not where or how. The examination lasted a long time, and the fellows got so excited accusing each other, retorting and reviling, that I began to think it would end in a general action; particularly when Don Domenico, provoked by the obstinacy of one of his own herdsmen, seized a great stick, and administered him such a personal correction, as fully repaid him for any part he might have taken in beating us yesterday. Half a dozen piastres and a few minor articles restored to De W— were the result of this scrutiny; but none of our unfortunate gold made its appearance, and as it was now getting late, the court broke up, and the prisoners went their ways."

On the morning succeeding their arrival at Cortale our travellers were engaged with the authorities making their depositions, and the rest of the day was filled up with Mr. Strutt's favourite employments, feasting and costume-sketching. Here is a group of sitters from Caraffa:—

"After dinner we had the honour of a visit from three of the first women of the village, who had been invited by our host in order to display the richness of the Caraffa costume; and now came sailing in with all the conscious dignity of their splendid gala dresses; taking their places, to our great delight, directly in the middle of the room. It is difficult to describe to you the singular group; one glance at my sketch, hasty as it is, would give you a much better idea of it. On the left stood the first of these ladies; her gaudy embroidered cap, covered with a white drapery, or veil, always assumed by the women here on going to mass, falling low behind, and looped up to a crimson girdle; her large, loose, Eastern looking white sleeves, one of the peculiar characteristics of the Albanian costume, richly worked with yellow and blue silk; her heavy flowered green silk dress turned up, and displaying three petticoats, one white, one red, and one blue, with a white border, framed under which peeped her coloured leggins and naked feet. The second of these three graces was seated, and displayed the Caraffa cap in all the glories of its crescent form, of its scarlet cloth, embroidered in various patterns, with gold, silver, and silk, and of its long crimson ribbons, pending behind. This cap is the trophy of married women; they put it on, for the first time, on the bridal day, and it is to be seen on their heads, at home and abroad, ever after. This lady's neck was adorned with numerous corals and necklaces; the sleeves, and open part of her *camiscia*, were richly worked; by her shoulder-straps, body and girdle, of gorgeous colours, whilst her yellow flowered apron, turned on one side, discovered a beautiful brocaded pink silk dress, stiff enough for the most fashionable of our great grandmothers. The last of the trio was Petronilla Jaccia, notorious as having been the wife of a brigand, whose infamous exploits she had vigorously seconded and shared. Petronilla is exactly what romantic young ladies would imagine a bandit's bride to be; tall, dark, with regular features, black eyes, and no inconsiderable portion of sullen beauty. * * * The bold husband, who led her into such dangers, is no more; he was murdered by some of his men, a few years ago; and Petronilla, collecting the spoil his valour and her own had won, retired to her native village, where she at present resides, one of the richest and most consequential of its inhabitants. This little knowledge of her history, communicated to us, *sans façon*, in her presence, despite of her dark looks, made us pay particular attention to the heroine, whose erect position, and dig-

nified indifference, challenged our pencils. Over her cap, a long black veil, hanging down her back, showed that she was in mourning for her deceased lord; the large sleeves of her *camiscia*, embroidered like the others, hung so low as entirely to conceal her hands; the rich scarlet and yellow body of her dress was partially hidden by a singular ornament, having the appearance of a breastplate and backpiece, covered with sparkling silver and gilt work; the rest of her attire resembled that of the other two in material and richness of pattern; and the effect of the whole group was very striking."

To proceed, however, with the adventure of the ducats. A nocturnal expedition, by a large party of Urbans, was directed against Caraffa, and four of the robbers were secured and lodged in prison. The affair was subsequently taken up by the judge of Nicastro, the chief town in the district, and a body of the provincial gens d'armes was sent to join in the search. Finally, the governor of the province interfered, and, for the purpose of putting an end to the detention of the travellers, sent an order on the parish bursar, for the amount of their loss, and this they were about to get cashed, when the missing ducats themselves made their unexpected appearance, yielded up at length (after all appeals had failed to the honesty of the possessors, or the treachery of their confidants) to the representations and prayers of the parish priest. Some pages onward, a little passage occurs of that suggestive kind so rare, as we have said, in these volumes, and which may give another notion of the *agrémens* of travelling, unless in sufficient numbers, among the Calabrese:—"To a passer-by, who inquired whither we were bound, Vincenzo, seemingly as a matter of course, answered 'to Nicastro:' whereas we were going in a directly opposite line, towards Pizzo. I was amused at this little specimen of Calabrian frankness; but no doubt he had excellent reasons for it." At Monteleone—

"The Frenchmen were, of course, very anxious to see the tomb of Murat, whose unfortunate landing here caused his capture and death. We accordingly proceeded to the church where he is buried, but instead of the sepulchral monument which we expected, we were only shown a square stone in the middle aisle, covering one of the entrances of the common burying ground, situate, as usual in Italy, under the church. There, without cenotaph, and lost amid the common herd, lies 'il re Joachim.' The town of Pizzo, for its devoted loyalty to the legitimate sovereign, was presented with the statue of King Ferdinand, which now graces its principal piazza."

At Reggio, our travellers embarked for Messina: but Mr. Strutt's sketches of Sicily are even more barren than the Italian portion of his tour. The only feature of Messina described at any length is the Mother Church:—

"The roof is of wood; it was restored by King Manfred, the original one having been consumed by fire in 1254, at the funeral of Conrad, the son of the Emperor Frederick II. On that occasion, the funeral trophy, or Catafalco, as it is called, which was placed in the centre of the nave, was so high that the lights on the top caught the rafters, and the roof, the catafalco, and the body of the prince were all consumed together; forming a funeral pile which had been little anticipated at the commencement of the ceremonies."

Taormina, "seated aloft, with its ruined churches, convents, and venerable stone pines, mingled with palms and orange trees," and "the mouldering castle, perched upon a domineering eminence above the town, numerous other commanding summits crowned in the same manner, and, above all, Etna, softened by distance into a deep violet colour," yields a few pages more graphic than usual. From Catania, that city of modern splendour and antique memories, our author has brought away no impressions worth recording; and the *Biscari* Museum, the Greek theatre, and the Benedictine monastery, are each dismissed in a few words: such words as do not

awaken any anxiety in the reader, who has heard nothing of the Catanian wonders before, to have more. Even Etna, which the travellers ascended, furnishes our author with nothing of novelty, either in the way of incident or reflection, though it extracts from him one of the best bits of description in the work.

Syracuse, says our author, "presents many points of resemblance to an eastern town, particularly in its narrow streets, its high houses, and roofs sometimes ending with pilaster cupolas, sometimes perfectly flat, decked with flowers, and serving as an evening promenade or gazebo to the inhabitants. One view of these flat roofs, with a couple of melancholy tufted palms, rising above them, as seen from one of the high windows of our inn, struck me as very characteristic." And he says little more, save that the travellers fired a pistol into the ear of Dionysius, washed their blouses in the Fountain of Arethusa, and had an English *beef-steak* with their sword-fish and thunny at a *trattoria* in the town. From Syracuse, Mr. Strutt returned to Naples—of which city, both on this and his former visit, we are fortunately spared all description—subsequently, and very unexpectedly, he sailed again for Sicily, to visit Palermo, under high patronage; where his time and pages are so entirely occupied with balls and visits and feastings of one kind or another, that the reader loses even the little interest which he had in the proceedings of the author, and gladly leaves him to travel back to Rome by himself.

Lights and Shadows of Whigs and Tories. By a Country Gentleman. Boone.

THE lovers of anecdotes of public men will find in this volume some pleasant reading. The style of the book itself is loose and affected, but as the style of a country gentleman, it claims immunity from criticism, and the claim shall be allowed. We shall do no more than make a few extracts. In remarking on Sheridan's oratory, the author notices one of the faults commonly found with it,—that of self-repetition, and observes:—

"The habit of repeating oneself will grow upon every one, whether author, composer, actor, or orator; it saves trouble, and is very convenient. Pitt, who did not suffer from poverty of language, or lack of ideas, never, for the last ten years of his life, spoke on foreign policy, without introducing 'indemnity for the past, and security for the future.' Cicero, in his 'Oratio de Lege Manilia,' closes eleven sentences with 'nec esse videatur;' and in his 'Divine Philippick,' he cannot resist the temptation of reciting his own execrable poetry. Nay, Canning, who abounded in humour, repeated more than once an indifferent joke concerning Bynkershoek, the celebrated publicist. That Sheridan required great preparation is certain; that many of his repartees were previously rehearsed admits of no doubt; and that he did apply to his own use the jests of others, we have some striking instances."

Amongst the testimonies to the effect of Sheridan's greatest speech, which we find here collected, is that of Burke, who pronounced it to have "eclipsed all the eloquence of ancient and modern times." The speech must doubtless have been a wonderful effort of rhetoric, but when we recollect Burke's equally extravagant commendations of Miss Burney's novels, and his general habit of exaggeration, whether in praise or censure, we cannot receive his evidence on a point of criticism with too much caution.

Sheridan was an actor, like most men who have obtained oratorical celebrity. There is a great deal more of histrionic talent amongst the qualities essential to rhetorical triumphs than is generally supposed. Instead of "action, action, action," we might better read "acting, acting, acting." The greatest speeches on record are very far from being amongst the greatest efforts of the human mind. The hand and the eye have, perhaps, a larger share in oratorical exploits than the intellectual powers. Of Lord Chatham's theatrical abilities, the following anecdote is given:—

"Foote said to Garrick that a new performer was

to appear shortly, who would eclipse every one. 'What is his name?' Garrick eagerly exclaimed. 'William Pitt.' 'Aye, Foote, if you engage him at the Haymarket, Drury Lane and Covent Garden must close.'"

There is a good deal of truth in the following remarks on Burke, but the author sadly misquotes the passage he introduces from the speech on American taxation:—

"Edmund Burke was a native of Ireland, he was educated there, and had the misfortune to belong to the University of Dublin; notwithstanding this calamity he was an excellent scholar, and deeply imbued with knowledge of every description; he not only possessed an exuberant fancy, but a sound judgment, a masculine understanding, and a mind truly philosophical; the only blemish was his depraved taste; his description of a motley administration, in which he concludes, with 'here a bit of white, there a bit of black, like patches in a truckle bed;' and his comparison of the Duke of Bedford with a whale, in his letter addressed to that nobleman and Lord Lauderdale, are instances of the utmost depravation of taste. Again, his conduct in the House of Commons during a debate on the war of 1793, when he threw a dagger on the floor, must be deemed a specimen of barbarism, such as no aggregate meeting of Irishmen could equal, even when under the influence of liquor. His unhappy temper, over which he had no control, and his extreme vulgarity of manner, combining the coarsest Irish accent with the most revolting pronunciation, must have been serious drawbacks on his success as an orator. His ignorance, too, of Latin prosody, was a grave offence, and justly so, in the House of Commons: besides he was too diffuse, it would be unjust to call him prolix, and his speeches were more the charges of a judge, than the orations of a senator. Men do not like to be lectured or advised."

A collection of parliamentary extravagancies would be curious. Burke's dagger has been repeatedly imitated in the House of Commons. A quartern loaf was once produced in debate for a like effect; and, at a still later period, an iron mask was exhibited to amaze the senate.

Mr. Burke was certainly deficient in Latin prosody, and, we believe, the deficiency is a common one amongst eminent men of the same country. Prosody is not, perhaps, enough attended to in the University of Dublin; but, on the other hand, it is made far too much of in our English colleges. In a note upon the passage last quoted, we find a saying of one of our shrewdest men upon this subject:—

"The Reverend Sidney Smith says, 'that a man seldom recovers from the effects of making a false quantity on his outset in public life: Burke on one occasion, in the quotation "magnum esse vectigal parsimonia," pronounced the second syllable of "vectigal" short, and it was remembered to the day of his death.'"

A false quantity in Latin would appear to be much worse than a false step in judgment, or even morals. We suspect there are instances of men who have committed the latter, and recovered from the effects; but for confounding an *iambus* with a *spondee*: there is no forgiveness at Oxford.

Burke committed worse faults than those of Latin quantity. The writer, after giving that eminent man full credit for his public talents and deserts, observes:

"Never was man so inconsistent with himself: the writings of the last seven years of his life appear to have been written in reply to his former productions. A few painful reflections intrude. If Burke had the philosophy of Cassius, it is to be feared he had also the 'itching palm.' When his party was in office, the place he selected was that of Paymaster of the Forces, which yielded an income of ten thousand a-year, and required but little toil. When he joined Pitt he was rewarded by a pension of three thousand a-year for three lives. This was not all, with the baseness of a Saxon deserter, he fired on the ranks from which he fled, renounced all his former friendships, reviled Fox, advised his impeachment, although not ten years previously he had pronounced on him one of the most highly-wrought panegyrics in the English language, and declared it to have been the fruit of 'twenty years' meditation.' On his death-bed he refused to see Fox. Where was his philosophy? where his Christianity?"

With some remarks upon the minor traits of Mr. Grant's character, we part with the Country Gentleman:—

"His manner was very peculiar. His gestures would, in another, be deemed extravagant, and his pauses might be thought protracted. But this eccentric manner set off his peculiar style;—there was such a harmony in all the parts of his speeches;—such a consistency in his conduct, that his blemishes seemed beauties. One of the great charms of his character was his simplicity. He had much playfulness of manner, a gentle, yet a buoyant spirit; the heart of a child, the soul of a demi-god. In private society he was a most agreeable companion; abounding in anecdote and reminiscences of all his distinguished contemporaries and predecessors. He possessed great facility in sketching a character in few words, or describing a peculiarity. On one occasion, it having been remarked that there were not any accurate likenesses of Pitt, whether in sculpture or in painting, but that there were many of Fox, he said, 'there never was a good likeness of Pitt, or a bad one of Fox; his countenance expressed every virtue that a man could possess; Pitt's features had no expression but that of drunkenness.' Having been questioned as to the personal appearance of Sir William Grant, he replied, 'a face of iron, and a wig of stone.' Can anything be much happier than his description of the late Lord Ellenborough?—'Eastern principles and Northern manners.'"

OUR LIBRARY TABLE.

The Scottish Heiress, 3 vols.—The first chapters of this tale—nay, the first volume—gave us the comfortable impression of a reality in place of a manufacture; but the remaining portion is so inferior, that we could easily believe it to have been added by another hand. Kenneth Clyde, the hero, at the outset, might claim cousinship with Scott's Alan Fairford: and the Scottish heiress, whom he delivers from the menaced loss of her inheritance by a union of bravery with acuteness, is worthy of her champion. But, alas! his bravery and her beauty could not come to a complete understanding at the end of the first volume: hence mysteries, vicissitudes, adventures. Our hero is sent to seek his fortune in London, and is made to repair it by successes as a dramatic author, which come just at the moment when they are called for. The author of 'The Scottish Heiress' is obviously better acquainted with the "practicabilities" of Crawdell Close—an Edinburgh Alsatia—than the ways of the "Lane" and the "Garden," where, to make the best of matters, the gain is only to be reached by triumphing over as many obstacles as circled the Golden Fleece of fable. Though, in part, we like the Don Quixote of the tale, we are not at all content with its Sancho Panza: he is a bad cross between Sam Weller the incomparable, and some of the humble friends and followers of Capt. Marryat's heroes. The strength of the story lies in the law and the low life of Auld Reekie, the rest being but "leather and prunella."

Love and Literature: being the Reminiscences, Literary Opinions, and Fugitive Pieces of a Poet in Humble Life, by Robert Story.—Mr. Story's volume is dedicated "To the one thousand individuals, of both sexes, and of all ranks and parties, who, by patronizing the work, have evinced their approval of its author." A thousand readers is, already, a large public, for pages of manufacture so exceedingly light as these, in days when there are so many books to read, and men are interested in economizing time, by reading and thinking, or reading and learning, in a single process. The verse is smooth enough, and the prose runs trippingly on—as it might for any given number of reams, or miles, for all the weight it has to carry; but the author's "opinions and reminiscences" were scarcely worth jotting down.

Salapia, The News-Room, and other Poems, by J. W. Bythell.—This volume is presented as "the last offering of an humble muse." We are always glad to congratulate an author when we can; and as we could not possibly do so on the poems themselves, we do it on his determination to publish no more of them.

On Ministerial Responsibility.—[*Die Verantwortlichkeit der Minister*], by R. Mohl.—A treatise of

726 closely-printed octavo pages, on a subject which, however open to discussion, has been practically settled in England for two hundred years, will hardly find many readers here. In Germany, the interest in constitutional questions is more recent; and an essay, no longer needed on this side of the channel, may deserve and find immediate attention in Wurtemberg. The work of Herr Mohl seems composed with creditable industry, and with a due sense of the importance of this great safeguard of representative governments. It is, moreover, temperate in its tone; and—a rare merit in Germany—is arranged with considerable judgment. The author first investigates the general principles on which responsibility is founded, the persons to whom it is applicable, and the cases in which it should be enforced; then goes on to treat of the manner of proceeding, and the nature and degree of the punishment in various circumstances; and concludes with an historical summary, containing a notice of all the principal cases of ministerial prosecution, in the sense of this law; of which England alone, till the present, furnishes any examples. Herr Mohl has studied and freely used the labours of foreign writers on this important subject; and may be commended for having usefully contributed to the growing stock of political knowledge in Germany. The work may also be read with advantage in our own country, by those who take pleasure in discussions of constitutional law.

An Enquiry into the Principles of Human Happiness and Human Duty, by G. Ramsay, B.M.—Mr. Ramsay's book is a mingled yarn of good and ill: there is much of good sense, good feeling, and good suggestion in it, to be picked out by a judicious reader; but there is also much of common-place, inconclusive reasoning, misplaced adornments and meretricious fine writing. Still, in the present state of the public mind, and in the absence of a sounder and better work, we cannot say that it is unprofitable reading, or unfitted to promote a progress towards better things.

List of New Books.—Klauser's German Exercises for Beginners, 12mo. 2s. 6d. cl.—Klauser's Miniature German Grammar in Ten Synoptical Tables, 8vo. 5s. cl.—The Hundred-Weight Fraction Book, by John Gayner, new edit. oblong. 6s. cl.—The British Minstrel and Musical and Literary Miscellany, Vol. I. royal 8vo. 5s. 6d. cl.—Bonycastle's Scholar's Guide to Arithmetic, edited by Rowbotham, 17th edit. 12mo. 3s. 6d. cl.—Key to Bonycastle's Arithmetic, 12mo. 4s. 6d. cl.—Memoirs and Correspondence of the late Francis Horner, 2 vols. crown 8vo. 28s. cl.—The Wives of England by Mrs. Ellis, crown 8vo. 10s. 12s. silk.—Dwight's Theology, 3 vols. 8vo. 12s. 13s. maroon cloth, or with separate title-pages, as distinct treatises, bound in purple cloth. 6s. per vol.—Hymns for the Church Services, by Thomas Ragg, 18mo. 2s. 6d. cl.—Bacchus, an Essay on the Nature, Causes, Effects, and Cure of Intemperance, by Dr. Grendon, 2nd edit. 8vo. 7s. cl.—The Jews in China, their Synagogue, their Scripture, their History, &c., by James Finn, 12mo. 2s. 6d. cl.—Holy Matrimony, its Dignities and Duties, as set forth by the English Church, by Edward Strachey, Esq., 18mo. 3s. 6d. cl. 7s. 6d. illuminated morocco.—A Marriage Gift, by a Mother, a Legacy to her Children, post 8vo. 5s. cl.—The Duties of the Married State, by James Foster, D.D., 18mo. 2s. 6d. cl.—Handley Cross, or the Spa Hunt, by the Author of 'Jorrocks's Jaunts and Jollities,' 3 vols. post 8vo. 31s. 6d. 8s. cl.—Miss Pen and her Niece, by Mrs. Stone, 3 vols. post 8vo. 18s. 6d.—Lumley's Poor Law Cases, Vol. II. 8vo. 7s. cl., 10s. 6d.—Geology and Astronomy, Lexicon for the use of Colleges and Schools, by the Rev. J. A. Giles, L.L.D., 8vo. 7s. 6d. cl.—Rapier's Introduction to Composition of Latin Verse, 2nd edit. revised by Arnold, 12mo. 3s. 6d. cl.—Thacker's Couser's Annual Remembrancer and Stud-Book, for 1841-2, 8vo. 10s. cl.—Spackman's Statistical Tables brought down to 1843, 12mo. 5s. cl.—Bethune's Scottish Pensant's Fireside, 8vo. 4s. cl.—German Grammar in five Synoptical Tables, by Professor E. A. Friedländer, mounted, 1 vol. 10s. cl.; ditto, each table separate, 2s. cl.—The Highland Note Book, or Sketches and Anecdotes, by R. Carruthers, 8vo. 4s. cl.—A Treatise on Diet, by W. Davidson, M.D., 18mo. 6s. cl.—A Shillingworth of Nonsense, 4th edit. 12mo. 1s. s.w.—The Brother of the Moon's Visit to the Court of Queen Vic, 10s. coloured, 5s. plain.—Parley's Europe, new edit. 18mo. 2s. 6d. cl.—An Historical and Architectural Essay on Redcliffe Church, Bristol, by J. Britton, F.S.A., with 12 plates, by Le Keux, imperial 8vo. 13s. cl.—The Emigrant's Hand-Book of Facts concerning Canada, New Zealand, Australia, Cape of Good Hope, &c., by Samuel Butler, Esq., 18mo. 3s. cl.—The Smith, Founder, and Ornamental Metal Worker's Director, Part I. imperial 4to. 5s. s.w.—Recollections of a Country Pastor, 2nd edit. 8vo. 3s. 6d. cl.—Lustania Illustrata, Notices of the History, Antiquities, Literature, &c. of Portugal, Part I. 'Selection of Sonnets,' by John Adamson, post 8vo. 7s. 6d. s.w.

ROYAL ACADEMY.

Professor Howard's Lectures on Painting.

LECTURE II.—DESIGN.

HAVING noticed the relation of Painting to the other liberal Arts, and briefly considered its intellectual and inventive capabilities, I proceed to speak of the technical elements by which it operates, *Form, Chiaroscuro, and Colour*, by whose aid the Painter is enabled to effect his imitations, embody his conceptions, and bring before us the whole scope and power of the art.

The distinguishing and permanent characters of objects are most conspicuous in their forms, and hence *Design, or Drawing* (which is the power of defining forms with taste and accuracy) has always been esteemed the true basis on which Painting should be founded. It has, therefore, the earliest and strongest claim on the student's attention. In the technical use of the term, *Drawing* is more especially applied to the delineation of the human figure, an adequate knowledge of which is the first and chief desideratum of our art. "The proper study of mankind is man," and this dictum, at least with regard to his physical qualities, is even more applicable to the painter than to the poet. The best commentary on the structure and symmetry of the human figure is to be found in the remains of ancient sculpture: these, by universal consent, still supply the finest examples of form, and are, in all academies, first placed before the student, as the safest guides in teaching him how to look at Nature, and opening his mind to the value of style, the meaning of which term I shall now endeavour to explain.

Gifted with a spirit of investigation, as well as a perception of the beautiful, beyond any other people, the Greeks adopted as a fundamental maxim, that imitative Art should refine upon ordinary Nature; divest her of all that is coarse and repulsive; contemplate her under her most favourable aspects; and even strive to enhance her attractions, and elevate her to the desires and conceptions of the mind. Setting out on this principle, they aimed at representing man, not as he is too often seen, disfigured by accident, disease, or habits, but as he appears on a wide and collective survey. Perceiving that no individual possessed in himself all the perfections that were to be met with in others of the same class; that one seemed redundant, another deficient, either in some proportions of the figure, or in the symmetry of its various parts, they concluded that the true generic character of man was to be found in the centre of these diversities, and to be estimated from an average of those essential qualities which are seen in different degrees throughout the species; and by selecting only the most complete models, and combining their various graces, they sought to arrive at a degree of beauty strictly natural, though not existing perhaps in any single specimen of Nature herself, and thus restore her to that original perfection, the elements of which they seemed everywhere to trace.

In pursuing these philosophical inquiries, they were singularly aided by the institutions, habits, and climate of their favoured country. The beautiful was not only recognized and sought after as the highest excellence in Art, but they endeavoured to make Art re-act upon Nature, and improve the race in its germ:—their pregnant women were brought to gaze upon the finest statues, in the hope that their imaginations being in that state strongly impressed with ideas of beauty, a correspondent effect would be produced in the forms of their offspring. Public competitions were also instituted in various parts of Greece, when prizes were awarded to the most beautiful of both sexes, according to the decision of the painters and sculptors. These contests must occasionally have brought before them examples of all that was lovely; and the daily exercise of their youth in the gymnasia, afforded better opportunities of becoming acquainted with the human form, in action and repose, than have ever occurred to artists since. Fortunately for us, they availed themselves effectually of all those advantages, and, by profound investigation, gradually discovered that refined mode of treating the human figure in its various classes, which is called style. Thus trained, Polyctetus produced his celebrated *Doryphorus*, which was considered so perfect a standard of the true proportions and symmetry of man, that it was called the *canon*, or rule, and is said to have been followed as such by all the succeeding sculptors of antiquity. But

their efforts ended not here. Prompted by that aspiration after the sublime and beautiful which distinguishes and dignifies Grecian Art, and desirous of giving the greatest stimulus to religious worship, they strove by refining on the most admirable collated specimens of our nature, by omitting everything unessential or degrading, and developing still more what seemed to aggrandize and ennoble, by simplifying the forms, and bringing them a little nearer, perhaps, to those geometrical types on which they appear to be founded; by perfecting the symmetry of the proportions and the harmony of the lines, they spiritualized man, invested him with *ideal beauty*, and exalted the human into an emblem of the divine. On this foundation arose the Jupiter and Minerva of Phidias, the Juno of Polyclethus, the Venus of Praxiteles, and many other master-pieces of art, which, unhappily, we can now estimate only from the celebrity they achieved in that enlightened nation of philosophers and critics: but the Belvedere Apollo, though produced at a later and less favourable period, is, alone, sufficient to explain and justify their theory, and to convince us of their power of raising our ideas above humanity, in the representation of celestial natures.

What Pliny relates of Zeuxis, that he employed five different models for his Helen, in order to compare, select or combine their several beauties, was probably the practice of all the great painters of antiquity, (the same, at least, is attributed to Apelles,) and is a proof that they concurred in the system of the sculptors.

When our great philosopher, Bacon, laughs at this system, he seems to have forgotten his own precept with regard to poetry (which I had occasion to cite in my first lecture, as equally applicable to the graphic arts), that "it accommodates the images of things to the desires of the mind," for, with all deference to this pre-eminent man, this is the very principle on which the Greek artists proceeded so successfully. Zeuxis can never be supposed, in studying his Helen from so many different females, to have aimed at making up a fanciful, incongruous something, neither existing nor possible in nature; he had, no doubt, chosen them from that class of forms to which he considered Helen to belong, with the intention of comparing and blending in his work those several but homogeneous beauties which were more developed in one individual than in another. The general conception of what was essential to the character, he had doubtless formed from his previous observation of what Nature partially displays in her best specimens, and he referred to her to confirm or correct his knowledge; after which, he no doubt still refined on all these models, harmonized their varieties, and raised his work into poetry (without which he could not have produced a Helen) by giving her that *ideal* perfection which Nature herself suggested.

The *Beau-Ideal* is so little known or felt among us that the term, though not unfrequently used, is, perhaps, scarcely understood. I believe, in the present day, many think it has nothing to do with Nature, but means something *merely* imaginary.

The vulgar error of supposing that nothing can be *natural*, but what is drawn from an individual type, though it has been so repeatedly exposed, is apt to start up again; and hence it should be our constant care that we understand the term *Nature* aright. The casual particularities of our models are so many deviations from *Nature*,—while the theory of the ancients, had it not been well founded on Nature, would not have led to the production of works so universally admired, nor have stood, as it has done, the test of ages.

We often hear Art reproached with being conventional, as if that were not reconcilable with truth; but we should remember that Art must be, in some degree, conventional, for if it proceed not on any rules or established principles, it is not art, but merely experiment. *Style* is *Nature* rectified by her own permanent standard, and restored to her original perfection; it is based on sound philosophy, and not only applicable, but essential to all the imaginative arts, and, when supported and informed by taste and feeling, can never fail to please. The *Beau-Ideal* is *Nature par excellence*.

Beauty was considered by the Greeks as the highest aim and attribute of fine art. The examples they have left (though few of their most celebrated works have come down to us) throw more light on this

subject than is to be found elsewhere, and prove how well they understood its principles.

No quality, perhaps, has ever been more extensively discussed than that of the beautiful, and few with less satisfactory results. It has been ascribed to everything that delights us—fitness, propriety, harmony, perfection; some have believed it to consist entirely in mental associations, deny it to be inherent in objects themselves, and assert that it exists only in the feelings of the beholders. I shall not pretend to investigate this metaphysical mystery; each of these opinions may be worthy of the student's examination, as all may be concerned in the problem; but the beauty we have to do with is that which is expressed by *form*, and it will be difficult, I think, to convince those whose professional studies render them most conversant with a great variety of forms, that some of these are not more agreeable than others in their natural effect upon the eye, without reference to any associations of the mind, as certain sounds confessedly are to the ear: and hence a consideration of what appears to be the *abstract* value of *forms*, and the preferability of one to another (from whatever cause it may arise) deserves to occupy no slight portion of the artist's attention.

Many fanciful reasons have been assigned for considering the sphere, or circle, as the most perfect of figures. Dr. Darwin attributes our love of this form to the recollection of the maternal breast which sustained us in infancy; others to its being the form of the world we inhabit. But without disputing these associations (which perhaps seldom enter an artist's mind when looking at that form), the sphere displays in its ever-varying, yet uniform contour, the most complete harmony, with a rich diversity of *chiaroscuro*, under every circumstance of illumination, combining that "agreeable impression on the sense with a feeling of *perfection* in the mind," which Mengs thought to be included in the painter's idea of beauty. It may be observed, too, that there is a particular fitness in that shape to be received through the circular aperture of the eye, and ovals, spirals, lines principally converging (and which prevail in all beautiful compositions of form), may perhaps be agreeable to us from a similar adaptation to the organ of vision. Even the *entasis*, or swell in the outline of a column, which is a slight movement towards the concentric, may please from the same physical cause, and account for its adoption; while, on the contrary, eccentric curves opposed to each other have always a harsh and discordant effect, and are shunned by the best designers.

Of rectilinear forms, the most simple, such as the square and triangle, are the most effective; these are suited to subjects of a grand or severe character; and that they help to impress correspondent feelings (whether from association or some hidden virtue), the noble productions of architecture seem to prove.

All theories admit *proportion* to be an essential constituent of beauty. Proportion, indeed, seems to be a primary and universal law; not confined to forms, but the occult regulator of all the quantities and subdivisions of nature, hitherto perhaps better understood in the divisions and harmony of the musical scale, than in any other element. Unless on the supposition that it contains in itself some inherent but unexplained charm, I know not how to account for the satisfaction afforded us by the proportions of some architectural mouldings and compartments, in preference to others, where no associations of the mind can be readily shown to exist. It is connected with the mystery of numbers, and is, perhaps, the principle of *harmony* itself. Pamphilus, when he recommended the study of *arithmetic* to his scholars, may have meant to inculcate the science of *proportion*.

At any rate, the Greeks must have been thoroughly aware of its importance, as their works abundantly show. The relative proportions of the human figure, as adopted by the ancients, have been partly preserved by Vitruvius, and many of the moderns have proposed other and more elaborate systems, derived from their observations of nature and art. These proportions seem to be founded on geometrical principles. Thus, the height of the figure from the crown of the head to the sole of the foot is equal to the extreme width of the arms extended horizontally, that is, from the tips of the fingers of one hand to those of the other (involving the principle of the *square*). If the arms are raised above the

head obliquely, and the legs widely separated, the limbs become radii of a *circle*, of which the navel is the centre; the breadth of the figure is about a fourth of its height, on which I need not here enlarge. With these and other proportions which have been laid down by the best masters, and as they are to be found in the Greek statues, it is expedient for the student to be acquainted; they will assist him materially in understanding the human figure, its symmetry and form; but afterwards, in the *practice* of his art, he will do well to follow the precept of Michael Angelo, and rely more upon his eye and feeling than on the compass.

To do this safely, he must become thoroughly sensible of the characteristic appearances of both sexes: the ample shoulders, narrower loins, muscular limbs, and greater height of the male; and the rounded, delicate, and undulating contour of the female; the dignity and beauty of both in action, or at rest, together with that *grace* which "the hand that formed them on their shape hath poured;" and still more especially "the human face divine" must be the object of his unremitting study, wherein Nature seems to have collected all her resources to gratify the mind and heart. In the female face are assembled the most exquisite proportions, with every possible diversity of curvature, line, and surface—the extremes of contrast, with the most perfect harmony.

The eyebrows, eyes, and mouth, range at right angles with the nose, a fixed and central feature, blending into the forehead above, and projecting below, narrow at the point, and gently spreading at the nostrils; the concave recesses in which the eyes are sheltered, are opposed to the convex brow, and cheek bones; the breadth of forehead and cheeks to the smaller features—the circular eyeballs, enshrined in oval orbits (sometimes flashing with unrivalled brilliancy, sometimes more or less veiled by their moveable lids, edged with a silken fringe)—the flexible and finely moulded lips, alternately closed or separated, or decked with wreathed smiles, occasionally revealing the double row of polished teeth—the hollow beneath the mouth suddenly contrasted by the rounded and tapering chin—the whole circumscribed and united by an oval contour, displaying, in a small compass, a variety, fluency, and entireness of form to be found in no other object.

The face, besides being a school of symmetry, is also the chief seat of expression—an index to the emotions of the soul; and if we take into the account the unrivalled *chiaroscuro* of the eyes, and those celestial hues which are peculiarly its own, with its decoration of curled or flowing hair, it may be said to exhibit a concentration of all that is beautiful in human nature. Were a similar analysis extended to the body and limbs, we should find a correspondent and not less wonderful variety and harmony pervading our whole structure.

The Greeks had acquired so thorough a knowledge of the human form and its essential principles, that in the coarsest specimens extant of their sculpture, the general proportions are usually good, and at least seem grounded on a correct theory; while among the moderns, it is remarkable how much celebrated artists have varied from each other, and from themselves at different times, in regard even to the bulk and general forms of their figures. The Greek heroes are represented of a taller proportion than those of the Romans, as we may see in the metopes and statues of the Parthenon, in the Melagere, and in the outlines on their painted vases, as compared with the Antinous and the reliefs of the arches of Trajan and Titus; a difference probably found in the forms generally presented to the observation of the sculptor in each country: or it may have arisen partly from the more poetical feeling of the Greeks, and their wish to aggrandize Nature. Zeuxis is said to have made even his females large and majestic (in accordance with Homer), and such is their general character on the Fictile Vases. The forms of Michael Angelo, if we may trust San Gallo's copy, at Holkham, of the celebrated Cartoon of Pisa (which has every appearance of great accuracy), were at first slender. This is confirmed by Marc Antonio's engraving from one of the groups in that composition (in the drawing of which he is supposed to have been assisted by Raffiello), and it is observable also in his 'Pieta,' in St. Peter's, 'Bacchus,' and all his earlier works. In the meridian of his powers, when he painted the ceiling of the

Capella St. of design His 'Ada proportion deficiency heavy, an groan. T lery, orig specimens boast of Raffae master, constant enlarge; the Vatio which is Some of cientsly decided add othe quanted ness, test and that experier in mind. The s is heavie vulgar, ledge of which trained two of the Nat as the Contin Guido, previv less ar best co learned consid if ever the all his her of which recom As grand variat Greek shoold know misle him impli it wo quire sculp in pu but The both stud prod to th their nty they from from this can his mo Gree it bo: of stu his an aff sy th an fa

Capella Sistina, he displayed the most perfect style of design that has ever been attained by the moderns. His 'Adam animated by the Deity,' is of a noble proportion, and the true mean between excess and deficiency: but his figures afterwards became more heavy, and in some of his latter productions even gross. The figure of Lazarus, in the National Gallery, originally outlined by him, is one of the finest specimens of style in drawing which our country can boast of possessing.

Raffaello set out with the meagre forms of his master, Perugino, on which his natural taste and constant attention to Nature led him gradually to enlarge; and upon seeing the works of M. Angelo in the Vatican, he at once adopted the grander style, which is to be found in his subsequent productions. Some of the figures in the Cartoons appear sufficiently bulky, but in the Farnesina he has fallen into decided clumsiness. Such instances (and I might add others even amongst those who were best acquainted with style) show the necessity of watchfulness, lest, in seeking grandeur, we fall into caricature; and that it is necessary even for the ablest and most experienced artists to keep the best examples always in mind.

The style of the Carracci, in the Farnese Gallery, is heavier than that of the Antique, and comparatively vulgar, but always displays a great practical knowledge of the human frame and a power of drawing, which indeed belongs, more or less, to all the well trained artists of that school, as may be seen in two of the original Cartoons for this work, now in the National Gallery. This is generally characterized as the Academic style, which long prevailed on the Continent. The drawing of Lodovico Carracci, and Guido, is more refined, and often very pure and expressive,—that of Domenichino very perfect, but less animated. Poussin, amongst all the moderns, best conceived the generic style of the ancients, and learned to see it in his model; he sometimes reached considerable elegance and dignity, but perhaps rarely if ever the beautiful. Though the purest, and even the most ideal designer (after M. Angelo), he studied all his figures from Nature, as we may see by a number of his painted studies from the living model, which still remain; and his example is strongly to be recommended.

As often as we observe in Nature beauty and grandeur of form, I am persuaded that we shall invariably find them in unison with the system of the Greeks, which the student, therefore, like Poussin, should labour thoroughly to acquire, that he may know how to study from casual models, without being misled. I would not be misunderstood as advising him to follow the style of the antique rigidly and implicitly on every or any occasion; in some subjects it would obviously be absurd. Painting neither requires nor admits of the same attention to forms as sculpture; in the latter they constitute the whole art—in painting, though the most important, they are still but a part of it, and demand a different treatment. The elements of style, however, are the same in both arts, and can nowhere be so advantageously studied as in the works of the ancients. Witness the prodigious diversity which they succeeded in giving to their deities of heaven and hell, of earth and sea; their allegorical personifications, their nymphs, fauns, satyrs, scenic masques, and monsters, on all of which they stamped a distinct poetical character, ranging from the grotesque to the sublime, without departing from their system or losing sight of nature. With this rich mine, the historical or poetical painter cannot be too familiar. He will find it amply repay his severest labour, and furnish him with hints of the most valuable kind. What Gibbon said of the Greek language, is equally true of Greek art, "that it could give a soul to the objects of sense, and a body to the abstractions of philosophy."

In endeavouring to attain a competent knowledge of the human form, and become a good designer, the student will find it indispensably necessary to make himself well acquainted with the auxiliary sciences of anatomy and perspective. The first will always afford him a clue to the general proportions and symmetry of the figure; the skeleton will explain the permanent forms of the joints and bony parts, and an acquaintance with the attachments, shapes, and offices of at least the exterior muscles, will much facilitate his intelligence of those changes which are

so constantly taking place in their appearance. Without perspective, he will not be able to draw any object with truth, or to give it its proper place. Even the correct foreshortening of a limb, and still more that of a whole figure, implies a considerable knowledge of this science. Albert Durer, in his treatise on Symmetry, has laid down diagrams for this purpose, though I do not conceive they will be found of any advantage to the student, whose eye, when properly trained, should be his chief guide. But this work may be pointed out as a singular example how far the eye of a man of rare genius and knowledge may be misled from Nature by the use of ill-adapted models; the individuals he has employed for that purpose are of so meagre and repulsive a character, that his forms offend in an opposite extreme, from the want of style, as much as the exaggerated productions of Goltzius and Spranger do by their abuse of it.

Next to the forms and proportions of the human figure, the student should make himself master of its powers of motion and natural balance. Much useful instruction on this subject may be found in the works of Da Vinci, Flaxman, and others, and much may be derived from the valuable demonstrations of our learned Professor of Anatomy; but a persevering study of Nature alone can teach us the infinite variety of action of which the human machine is capable. All motion proceeds from an alteration in the balance of the parts of a body round its centre of gravity, as that changes with respect to its basis of support. By these alterations certain muscles are immediately brought into exertion, to place the limbs in such positions as are necessary to sustain the figure; these, again, are soon relaxed, and others employed to carry on the action or vary the attitude. In violent exercises, or sudden efforts, the utmost extent of anatomical capability is often called for, and the poise and shape of the figure changed with a rapidity and diversity truly wonderful. To preserve in every case this requisite balance, and to represent with truth and character the relative degree of muscular exertion necessary to all the parts, is one of the greatest tests of the artist's skill, and may be justly considered as a main instrument of expression in painting; for whatever passion or meaning may be conveyed in the face, unless accompanied with consistent motions and gestures, and a due equipoise of the figure, the intention will necessarily be contradicted and destroyed. It is this evident unity of purpose, and the accordance of every part (even to the fingers and toes) with the expression of the countenance, that gives such a natural and captivating effect to the works of Raffaello; as it was a still more profound knowledge of the construction and powers of the human frame, that enabled M. Angelo to delineate every variety of action and position of which it is capable, with an energy, feeling, and character peculiarly his own.

Correggio, though he had a much less intimate acquaintance with the figure, and did not excel as a draughtsman, has, however, in his large compositions, ventured on the boldest foreshortenings, availing himself of small models, made expressly for him, which he suspended in the air, and copied. These contrivances may assist those who have science enough to employ them safely, but must be used with a cautious attention to perspective. Rubens possessed a thorough knowledge of the anatomical structure of the human figure, and thence derived his extraordinary facility in invention and composition. It was this which enabled him to give the reins to his vigorous imagination in its most aspiring flights; although from deficiency of taste, his personages are often so coarse, (not to say brutal), that in spite of their daring energy, they never excite any feeling of the sublime, at which in many instances he aimed: they want spirituality. No painter proves the value of style, by its absence, more than Rubens.

But I proceed to Expression. With the Greeks, as I have shown, beauty was the paramount principle in art. Feeling it to be that quality of all others which most permanently delights us, they were careful never to abandon it altogether, even in works which required grand or terrific character, and strong expression. Some of the moderns have in consequence thought them deficient in the latter important faculty of the art. But this is true only with respect to their treatment of certain general subjects,

where expression was not called for. In a chorus of nymphs, for instance, the ancients never aimed at more than a placid cheerfulness, and that sisterly likeness remarked by Ovid: in such representations discrimination of character, or force of expression, would have been out of place,—the intention of the artist was to personify the deities of streams or groves as gentle beings, possessed of more than human beauty, with less than human passion. They were not intended to be dramatic. The poets seem to have adopted their ideas of these divinities from the painters and sculptors, to whose representations they often refer. In the Muses, we find the particular sentiment, which belongs to each, more developed, though an unperturbed beauty still predominates, expressive of the refined and tranquil pleasure attending the cultivation of art and science; but in that noble composition in alto relievo of the destruction of the children of Niobe, (which may be seen on the staircase,) though its beauty is almost lost in the badness of the copy which has come down to us, every figure in its action and gesture is eminently expressive. In the group, as it is called, of the same subject at Florence, of which the Academy is so fortunate as to possess casts, a variety of powerful expression is also exhibited in the highest perfection. In Niobe herself, we see intensity of anguish combined with the most exquisite forms; and her beauty, instead of being impaired by this union, is exalted to sublimity. I am advertising here rather to the marble bust of Niobe, in the possession of Lord Yarborough, (an antique duplicate of that at Florence,) which appears to me, in this respect, an unrivalled work of art. Were the grief of the Laocoon more violent than it is, we should lose that dignified mental struggle with his fate, which approaches to the sublime, and moves our pity, far more than the contortions of features, which appear in some of the works of Andrea Mantegna, true as those are to the ordinary expression of excessive passion. Excessive passion soon becomes ugly and repulsive. The true aim of art is not "to harrow up the soul," but to excite our sympathy, which cannot co-exist with pain or distaste. This very able master has fallen into the error, against which Hamlet cautions the actor, of "tearing his passion to rags," and was not aware that "in the very torrent, tempest, and whirlwind of his passion, he should beget a temperance that may give it smoothness,"—a precept of our great poet no less applicable to painting than to the drama. The mind is to be stimulated, not irritated or offended. The expressions in M. Angelo's 'Last Judgment' are terrific and sublime beyond anything in painting; but he has avoided the vicious extreme of Mantegna, and proved how well style and expression may be combined.

The changes of countenance and of form, which show the workings of the soul, are partly *instinctive*, and consequently more violent and unrestrained, as man is found in a condition less removed from that of the savage. In a refined state of society, they are modified or disguised by education, rank, or station, and they are varied and influenced in all cases by individual character and temperament. The effect of these modifications is so great, that no artist can succeed in this difficult but most interesting quality of art, who has not deeply studied them in nature, and from those painters and poets who have best reflected her in their productions; but to do this, the artist must be gifted with a natural susceptibility, which study cannot impart: he must *feel* strongly, and thoroughly *identify* himself with his subject, or he cannot hope to excite similar feeling in others.

The more obvious features of Anger, Fear, Hope, Joy, Hatred, have been given by Lebrun, and are probably known to you all. They are coarse and general, and therefore intrinsically of little worth, but may be useful as landmarks to beginners. Valuable hints may be derived on this subject (as well as on every other relating to art,) from the precepts of Da Vinci, and still more from the examples in his admirable 'Cena.' The heads which he has introduced in this unique work are, we know, diligently selected from nature; but they are refined and aggrandized by style, regulated by poetical propriety, and animated by the impassioned feelings differently excited in each individual by the circumstances of the event. Surprise, astonishment, indignation, intense affliction, hypocritical calmness, and sublime sorrow, are here

brought together in such a chain of modulated passion, as cannot, I believe, be paralleled in any single picture. These feelings are displayed, not merely in the countenance, but in the balance of the body, turn of the head, actions of the hands, and every slightest gesture of the figure; and hence they appear to live.

The works of Raffaele abound in fine specimens of this great power of communicating passion, and of displaying the emotions of the soul in the countenance, as we may see in the Cartoons around us. In the combination of expression with character, he is only surpassed in the 'Last Supper' of Da Vinci, and some of the mighty productions of M. Angelo. No other artist has given the world so many and such varied examples of a true and appropriate sentiment in the several actors of his drama; and it is from this cause that *none* has maintained so strong a hold on the sympathies of mankind.

Expression always implies, or is accompanied with some approach to character or physiognomy, which is an habitual cast of countenance, derived partly from original conformation, partly from the frequent exercise of the muscles of the face in the same manner, the traces of which at length become strongly indicative of the temperament and moral feelings of the individual, and are therefore highly necessary particulars of study for the historical painter.

Beauty is felt in undulating lines and harmonious proportions, while character (which may be considered its antagonist) depends on a more decided opposition of lines, and more angular forms; the greater the energy and distinctness required by the subject, the more direct and positive this contrast must be. Thus beauty has been happily called "centripetal," and character "centrifugal." Character and beauty, however, may be combined in various degrees; but in the system of the Greeks, the latter is the central form, from which character diverges, but never entirely departs: when the two are skilfully blended, the result is especially delightful.

One of the most agreeable qualities of art, and intimately connected with my present subject is *Grace*. Grace, if it may be found without beauty of countenance, cannot exist without symmetry of form. It consists chiefly in the natural balance of the figure, and that just degree of motion called for by the occasion which "o'ersteps not the modesty of nature;" unconscious and unconstrained, it appears to indicate a native innocence, tranquillity and suavity of mind; an association which true grace always awakens, and this moral charm seems a part of its essence. It is conspicuous in the artless positions and gestures of children, and seems to arise spontaneously from that beautiful construction of the human frame which, in all easy action, presents a harmonious undulation of the parts, only to be counteracted by deformity or affectation. It may be said to dwell in the exquisitely delicate flexions of the head upon the neck, in the flowing lines of the arms, the rising or falling, advancing or retiring of the shoulders; in the facility with which the body turns upon the hips, and in all the smooth and gradual changes which are for ever taking place to preserve the equilibrium of the figure, or obey the gentler impulses of the mind. Without possessing feelings in unison with the graceful, the student will, perhaps, never be able to appreciate this desirable quality of art, and without a just knowledge of the physical powers of the human figure he cannot hope to express it.

Grace is everywhere conspicuous in the works of the ancients, as might be expected, from their assiduous cultivation of form. Nothing can be more simple, easy, and natural than the positions of most of their statues. We see no affected contrasts—no attempts at what is emphatically called *attitude*—no waste of effort. And when graceful movement was required, as in their dancing or floating nymphs, nothing can be more beautifully expressed.

The most frequent examples of grace among the moderns are to be met with in the works of Raffaele, Ludovico Carracci, Parmegiano, and Correggio, though both the latter, by attempting to carry it too far, occasionally fell into affectation, than which it has not a more irreconcilable foe. Flaxman and Stothard, in our own country, may be held up safely, and exultingly, to the student, as possessing this fascinating quality in its greatest purity.

When accompanied with evident refinement, grace assumes the character of *Elegance*, which is the anti-

thesis of vulgarity, and seems to occupy a place between grace and dignity. It may be termed *cultivated* grace.

Dignity, which partakes somewhat of this quality, is combined with more formality: it indicates self-possession, and perhaps a degree of conscious value, which connects it with pride, authority, and high station.

These, and all the other shades of character, which combine with and assist expression, are among the greatest charms of our art, and the highest distinctions of the artist, and must be the more diligently studied, as they are rather to be felt than described.

In treating of forms, next to the human figure, the theory of *drapery* demands attention, and here again we are deeply indebted to the antique. The ancients, who employed drapery to decorate, and not conceal, the human figure, have, in their sculpture, left us most excellent examples of various kinds, in motion and at rest (some large and ample in its folds and texture, some of extreme delicacy). The student should carefully investigate these, for although painting does not, perhaps, always require the same degree of precision and definition, yet he may gain from the antique, better than from any other source, an insight into the principles on which it should be adjusted; and by reference to nature, and to the demands of his own art, obtain a knowledge of its true theory.

The revivers of painting in Italy very early perceived the importance of drapery, which usually forms so large a portion of their works, and we find, even in Giotto, good examples of their progress in this branch of composition, derived from ancient remains. Masaccio carried it still further, on whom Fra Bartolomeo, Raffaele, and M. Angelo improved; neither of these eminent artists, however, can be said to have always preserved that purity of taste in their draperies, that simple and natural, but scientific and beautiful, arrangement of the folds, which is invariably found in the works of the Greek sculptors. Albert Durer has produced some very grand examples of drapery, which must no doubt have been derived from nature; and though in seeking to give it character, he sometimes tortured it till it became elaborate and artificial, he well deserves to be studied. The Carracci adopted a simple and fine style of drapery; their successors, from imitating one another, rather than referring to nature, gradually fell into a corrupt, though broad and imposing, manner, which long prevailed throughout Europe, but which our continental neighbours have since done much towards reforming. Flaxman (whose feeling and science ever went hand in hand) was a great master in this department of art; the adjustment of his drapery is usually admirable, and the precepts he has left on this subject in his lectures, cannot be too carefully studied, as they are founded on the truest principles.

In acquiring a knowledge of the mode in which folds are naturally generated and spread, according to the coarseness or fineness of the material employed, the lay figure will be found of considerable service, at least when the drapery is represented at rest; but the effects of motion upon it can only be learned from repeated and careful observation of nature, and the best examples of art. The student must endeavour to comprehend the *rationale* of drapery; how it is naturally affected, by raising or extending a limb; in what degree the weight of the material counteracts, by its *vis inertiae*, the effects of more or less violent motion; how the folds originate from those points where it is held, enlarging as they recede, spreading where unconfined, or changing their course where they meet with resistance. He should pursue them carefully through their whole progress,—attending duly to those sudden terminations technically called *eyes*, which are often so effective and characteristic. A knowledge of all these particulars will afford him opportunities of turning drapery to a very great account in historical or poetical compositions. I should strongly recommend him not to be content with a superficial acquaintance with this, or any other portion of the art, whatever it may be convenient for him to omit at any time, for the sake of breadth, or from some overruling necessity, should proceed from a thorough intelligence, and not ignorance, of the point, and be nothing more than the judicious sacrifice of one principle to any other more urgent or expedient.

I have now pointed out to the student the principal circumstances connected with *form*, as the leading and most important element of Painting. I have endeavoured to show that beauty, character, grace, grandeur, motion, energy, and expression, (the most intellectual and noblest qualities of our art,) all depend on drawing, which deserves therefore to be the determined aim of the student's systematic and persevering application. He must labour strenuously to render his eye mathematically true, his hand firm, prompt, and obedient, that he may transcribe with readiness and fidelity all the appearances of his model. In acquiring this power, I would impress on his mind as an exercise of the most improving kind, an accurate study of *outlines*. A true circumscription of the mass, gives a more characteristic idea of any object than the filling up of the interior, (which is comparatively a much easier task,) to fix with accuracy and feeling the precise contours of the human figure, to determine infallibly its lateral boundaries, composed of the edges of so many interweaving muscles, to make an exact section of these implies in itself a considerable elementary knowledge, and affords incontestable evidence of a good draughtsman. The student may at the same time be advantageously employed in acquiring an intimacy with the most approved ancient statues; by making careful studies of these in different views, he will at once advance in his power of imitation, obtain a knowledge of style in the principal varieties of the human form, and be prepared to understand them in nature. When thus initiated, but not till then, he cannot devote himself too assiduously to the study of the living model, which, if properly pursued, will confirm him in the principles he has acquired from the antique. And here I feel it a duty to caution him against a practice which (derived perhaps from a mistaken view of a passage in the writings of Reynolds) has become so prevalent of late in the Academy, that of throwing aside the crayon too hastily, for the more seducing use of oil colours. These afford a more expeditious mode of imitation, but which, for that very reason, is to be distrusted; they lead, perhaps, to breadth, but at the expense of what is termed *drawing*. No one who knows the difficulty of oil painting will be disposed to think that the student can begin it too soon, provided he has laid a good foundation in a competent knowledge of the human figure, and the power of making out the nicest details; but this I am persuaded is only to be done by a long and laborious use of the crayon. Experience has shown that if this foundation be not laid in early life, it can never be done afterwards, when the other requisites of his art will crowd upon the painter's attention: and the deficiency, he may be assured, will not fail to prove matter of serious regret, and a formidable impediment to him during his whole career. A finished drawing should give so accurate and forcible an idea of the surface and contours of his subject, that a sculptor might be able to model from it as correctly as from the original itself. This is the true criterion of the draughtsman's ability, and, when acquired, may be carried on with comparative ease in oil colour.

In studying from the living model, I conceive it desirable for the student to adhere to Nature with great fidelity, and not to be over anxious to correct what he may find in the individual before him where it differs from the antique. It is desirable that he should be acquainted with the diversities of Nature, and her various details as well as her generalities. Raffaele's practice in this respect is well known, from the drawings he has left behind him, in which the individualities of his model are copied just as he saw them. It is afterwards by comparing his studies with each other, and with the antique, that the artist whose taste is well formed will refer each to its proper class, and elicit style without deserting Nature. Believing drawing to be the only foundation on which a painter may safely build, I feel it incumbent on me to urge its importance on your attention, and the more strongly, as the English school has never been distinguished for this quality in any eminent degree, and as at present (I regret to say) its value seems less than ever appreciated. The student may rest assured that it is worth any and every exertion to become an able designer; for without facility in shaping out his ideas, the artist will never be able to do justice to his own conceptions; on the contrary, the

want of this power will operate as a positive check to his invention. I cannot, I think, put this more strongly to your minds, than by adverting to the examples of two of the Presidents of the Royal Academy. Reynolds, it is well known, always regretted his want of drawing, and the not having had in his youth those opportunities of acquiring it which are best afforded by an academic education. It was this that made him say, the production of an historical picture was too great an effort for him. On the other hand, Lawrence triumphed in the possession of what Reynolds felt the want of; and I have heard him declare, that he never could be sufficiently grateful for the strictness with which his father, in early life, had obliged him to apply to drawing. He could not but perceive the facility it gave him, not merely in delineating the features, and insuring likeness, but in catching those intellectual varieties and fugitive graces of his sitters, for which he was so remarkable. Whenever the student then is tempted to relax in this particular, he may do well to recollect that the high and deserved reputation which this distinguished painter obtained throughout Europe, was chiefly owing to his great skill in drawing.

CHARACTERS IN 'CYMBELINE.' IMOGEN AND POSTHUMUS.

THE true subject of 'Cymbeline' is, the trial of heroic affection in the breast of a wife, and its triumph, not only wrought in the deepest sympathies of mankind at large, but in the fortunes of the heroine herself,—a triumph, not merely over all the worst adversities,—not merely over the most cruel doubts and suspicions conjured up by diabolical art in the breast of a noble-spirited husband,—but, more glorious far, over the disbelief in all conjugal virtue, held and professed by a voluptuary of the first order in refinement and accomplishment.

In bringing ourselves to feel, as well as understand, the character of any one of Shakespeare's more ideal heroines, we should begin with considering the very form and sound of her name; for in them we shall commonly find the key-note, as it were, to the whole rich piece of harmony developed in her person, language, sentiments, and conduct. In the present instance, resolving to give, in one delightful being, "a local habitation and a name" to

—all the qualities that man Loves woman for, besides that hook of wiving, Fairness which strikes the eye,— resolving to give to this sweet ideal of feminine excellence all possible prominence and elevation, by combining it with, and making it proof against, the possession of the most exalted rank,—it would seem as if the very revolving in his mind of this intended quintessence of feminine beauty and dignity, physical, moral, and intellectual, had caused his inmost and most exquisite spirit to breathe out spontaneously the name of *Imogen*—a word all nobleness and sweetness, all classic elegance and romantic charm. "Sweet Imogen," ever and anon, throughout this drama, comes delicately on our ear, even as the softest note swept fitfully from an Æolian lyre. And as "her breathing perfumes the chamber," even so does her spirit lend fragrance, and warmth, and purity, and elevation, to the whole body of this nobly romantic play.

Her personal beauty is of a character which so speaks the beauties of her soul,—her mental loveliness so perfectly harmonizes with her outward graces,—that it is difficult, nay impossible, to separate them in our contemplation. In this case, most transcendently, do we find the spirit moulding the body, the sentiment shaping the manner, after its own image, even to the most delicate touches. This meets our apprehension at once, even if we look upon her with the eyes of Iachimo, the unsentimental though very tasteful eyes of the elegant voluptuary and accomplished connoisseur. It was not her external charms alone, however peerless, that could daunt a man like him; it was the heavenly spirit beaming through them at every point.

All of her that is out of door, most rich!
If she be furnished with a mind so rare,
She is alone the Arabian bird, and I
Have lost the wager. Boldness be my friend!
Arm me, audacity, from head to foot!
Or, like the Parthian, I shall fly fighting;
Rather, directly fly.

His rapturous commendations of her beauty that follow in the same scene, might, indeed, be set down

to the account of deliberate and designing flattery: yet we cannot but feel that the enthusiastic language in which they are expressed could be inspired in a man of his character, only by a sincere perception of the most exquisite loveliness, adorned with such "neat excellence"—

Had I this cheek
To bathe my lips upon; this hand, whose touch,
Whose every touch, would force the feeler's soul
To the oath of loyalty; this object, which
Takes prisoner the wild motion of mine eye,
Fixing it only here, &c.

At all events, his exclamations over her in the sleeping scene must be regarded as a disinterested homage to her soul-illuminated charms, the power of which detains him, in admiration, even from his perilous task of noting the decorations of her chamber:—

Cytherea,
How bravely thou becom'st thy bed!—fresh lily!
And whiter than the sheets! That I might touch!
But kiss; one kiss!—Rubbies unparagoned,
How dearly they do it!—Thy her breathing that
Perfumes the chamber thus: the flame of the taper
Bows toward her; and would under-prop her lids,
To see the enclosed lights, now canopied
Under these windows—white and azure, laced
With blue of heaven's own tinct!—
On her left breast
A mole cinque-spotted, like the crimson drops
In the bottom of a cowslip!

Was ever the victory of silent beauty, elegance, and purity, over the awe-struck spirit of a sensualist, so exquisitely painted or so nobly celebrated as in these lines! It is not "the flame of the taper" that here "bows toward her," but the unhallowed flames in a voluptuary and a treacherous breast, that render exalted yet grateful homage to that lovely, spotless, and fragrant soul!

This passage exhibits to us the beauty of Imogen surrounded by all its appropriate feminine adornments, amid the elegancies of a court, like the rose yet blooming in its native garden. How charmingly do the words of Pisanio, when instructing her how to assume her male disguise, prepare us for the contemplation of the same sweet flower, drooping and faded in the wilderness!

Nay, you must
Forget that rarest treasure of your cheek,
Exposing it (but O, the harder heart!)
Alack, no remedy! to the greedy touch
Of common-kissing Titan; and forget
Your laboursome and dainty trims, wherein
You made great Juno angry.

How romantically pleasing the change from the Italian voluptuary's image of the sleeping Cytherea, to the British outlaw's expressions:—

But that it eats our vituals, I should think
Here were a fairy—
By Jupiter, an angel! or, if not,
An earthly paragon!—Behold divineness
No elder than a boy!

Yet how identical the spirit of beauty that inspires the exclamations of two so very different admirers! How exquisite, again, the contrast, at once, and analogy, between Iachimo's description of the "fresh lily, and whiter than the sheets," and that given us by Belarius and his two youths, of their "sweetest, fairest lily," the seemingly dead Fidele!—

Belarius. How found you him?

Arviragus. Stark, as you see:

Thus smiling, as some fly had tickled slumber,
Not as Death's dart, being laughed at; his right cheek
Reposing on a cushion.

Guiderius. Where?

Arv. Of the floor;

His arms thus leagued: I thought he slept, and put
My clouted brogues from off my feet, whose rudeness
Answered my steps too loud.

Gui. Why he but sleeps.

If he be gone, he'll make his grave a bed;
With female faeries will his tomb be haunted,
And worms will not come to him.

Arv. With fairest flowers,

While summer lasts, and I live here, Fidele,
I'll sweeten thy sad grave: thou shalt not lack
The flower that's like thy face, pale primrose; nor
The azure hare-bell like thy veins; no, nor
The leaf of eglantine, which, not to slander,
Out-sweetened not thy breath.

Exquisite sweetness and harmony of voice, again, were not to be forgotten by Shakespeare among the endowments for such a heroine—so fondly conceived a type of feminine perfection. How finely is the idea of this gift of hers conveyed to us in the simple exclamation of Cymbeline on hearing the first words that she utters on reviving after Posthumus has struck her—

The tune of Imogen!

† This passage forms one of the dramatic no less than poetic beauties which seem needlessly suppressed in the present acting.

And Pisanio, when instructing her how to present herself in disguise before Lucius, the Roman commander, says to her,—

Tell him

Wherein you are happy—which you'll make him know,
If that his head have ear in music.

And Arviragus tells us of Fidele,—

How angel-like he sings!

The words of Guiderius immediately following this observation of his brother's, are remarkable in two respects. They show the graceful propriety with which the poet could ascribe to his ideal princess a familiarity with the most ordinary branches of domestic economy; and exhibit at the same time the inimitable art wherewith he could lend ideal dignity to one of the homeliest qualifications:—

But his neat cookery! He cut our roots in characters;
And sauced our broths, as *Juno* had seen sick,
And he her diet.

Even her "foolish writer," the booby coxcomb Cloten, is made sensible that

She hath all courtly parts more exquisite
Than lady, ladies, woman: from every one
The best she hath; and she, of all compounded,
Outsells them all.

That the moral and intellectual beauty of his heroine are conceived by the dramatist to be as ideally exalted as her personal graces, we must proceed to show, by fully examining those relations between her and the principal hero, Leonatus Posthumus, which form the nucleus of the story. It is the more indispensable to do this, because a critic of so much authority as Hazlitt has told his readers, in speaking of Imogen, that "Posthumus is only interesting from the interest she takes in him; and she is only interesting herself from her tenderness and constancy to her husband;"—which is equivalent to saying, that Imogen is interesting to us only because she is herself interested for a man who does not deserve it. How terrible an abasement is here made of the real conception which the dramatist exhibits of both characters—more especially of that of the heroine,—a little close attention to the development of the drama itself will discover most convincingly. In order to judge rightly respecting the dignity of Imogen's love—to see whether, in directing her choice, her intellect had not an equal share with her heart—we must, of necessity, first of all consider the personal qualities wherewith the poet has distinctly and emphatically endowed his hero.

We first hear of him, from the introductory information given by one of the courtiers to some inquiring visitor, as "a poor but worthy gentleman." The same speaker terms him

—a creature such

As, to seek through the regions of the earth
For one like him, there would be something falling
In him that should compare. I do not think
So fair an outward, and such stuff within,
Endows a man but he.

We are not, however, left to judge of him from these general though decided commendations: the same impartial narrator thus gives us his history and character in full:—

His father

Was called Sicilius, who did join his banner
Against the Romans, with Cassibelan;
But had his titles by Tenantius, whom
He served with glory and admired success:
So gained the sur-addition Leonatus;
And had, besides this gentleman in question,
Two other sons, who, in the wars o' the time,
Died with their swords in hand; for which their father
(Then old and fond of issue) took such sorrow,
That he quit being; and his gentle lady,
Big of this gentleman, our theme, deceased
As he was born. The king, he takes the babe
To his protection; calls him Posthumus;
Breeds him, and makes him of his bed-chamber;
Puts him to all the learnings that his time
Could make him the receiver of; which he took
As we do air, fast as 'twas ministered; and
In his spring became a harvest: lived in court
(Which rare it is to do) most praised, most loved;
A sample to the youngest; to the more mature,
A glass that feasted them; and to the graver,
A child that guided dotards; to his mistress,
For whom he now is banished,—her own price
Proclaims how she esteemed him and his virtue;
By her election may be truly read
What kind of man he is.

The poet, we see, takes good care to let us know, at the very outset, that his heroine has made the wisest as well as the most generous and most amorous choice of a husband—that, without forgetting the princess, she has chosen as a noble and cultivated woman—making personal merit in her lover the first consi-

deration; and that she has not been mistaken, for that all the world confirm her judgment. We may, then, take Imogen's own word for it, when afterwards, in describing her husband's person, she talks of

His foot Mercurial, and his Martial thigh;
The brawns of Hercules; and his Jovial face,—

epithets which inevitably remind us of those words of Hamlet,—

A combination and a form, indeed,
Where every god did seem to set his seal,
To give the world assurance of a man.

And we see that she is thoroughly justified in saying to her father,—

Sir,
It is your fault that I have loved Posthumus:
You bred him as my play-fellow; and he is
A man worth any woman.

The opening conversation had already informed the auditor that everybody, except her step-mother and the foolish prince her suitor, regarded Imogen as being in the right, and her father in the wrong.

He that hath missed the princess, is a thing
Too bad for bad report.

Imogen herself, then, may well speak as she does in the following dialogue:—

Cym. That might'st have had the sole son of my queen!
Imo. O blessed, that I might not! I chose an eagle,
And did avoid a puttock.

Cym. Thou took'st a beggar; would'st have made my throne
A seat for baseness.

Imo. No—I rather added
A lustre to it.

Indeed, she has not only all the good feeling, but all the right reasoning, on her side.

The brief experience which the dramatist gives us of the words and behaviour of Posthumus before his departure into exile, maintain this character; yet, even in these opening scenes, we find indications of that superior *harmony* of qualities in Imogen over her husband—that steady intellect, ever beaming serenely (as has been somewhere said of Heloise) over even the darkest and most troublous agitations of passion and affection in her breast—which we find developed in the course of her following eventful story.

The conduct of Posthumus in his exile has commonly been taxed with gross impropriety in his making the wager with Iachimo respecting the virtue of his wife, and with rash credulity in accepting the Italian's own account of the success of his experiment. These combined imputations tend so seriously to lower the dignity of Posthumus's own character, and, by implication, to impugn the judgment of Imogen herself as regards her exalted estimation of him, that in justice to the dramatist, who has not escaped censure on this account, we must at once proceed to examine how far the charges against him upon this score are really grounded.

In Shakespeare's time, Italian craft was no less proverbial in England than Italian voluptuousness. The character of Iachimo is a sort of compound of the Roman epicureanism of the Augustan age, in which the story is laid, with the Machiavellianism in domestic as well as public life which prevailed in Italy in the dramatist's own day. Now, the character of the noble British exile is made by Shakespeare to present, in both these points, a perfect contrast, being distinguished by purity of manners and open directness of conduct. Iachimo himself, in his confessing scene, places this contrast emphatically before us.

A nobler sir ne'er lived
Twixt sky and ground.....

.....The good Posthumus
(What should I say? he was too good to be
Where ill men were; and was the best of all
Amongst the rarest of good ones)—sitting sadly,
Hearing us praise our loves of Italy
For beauty that made barren the swelled boast
Of him that best could speak;—for feature, taming
The shrine of Venus, or straight-pight Minerva,
Postures beyond brief nature; for condition,
A shop of all the qualities that man
Loves woman for; besides that hook of wiving,
Fairness which strikes the eye:.....

.....This Posthumus
(Most like a noble lord in love, and one
That had a royal lover) took his hint;
And, not dispraising whom we praised (therein
He was as calm as virtue), he began
His mistress' picture, which by his tongue being made,
And then a mind put in't, either our brags
Were cracked of kitchen trails, or his description
Proved us unpeaking sots.....
Your daughter's chastity—there it begins!—
He spake of her as Dian had hot dreams,
And she alone were cold: whereas I, wretch!
Made scruple of her praise, and wagered with him

Pieces of gold, 'gainst this which then he wore
Upon his honoured finger, to attain
In suit the place of his bed, and win this ring
By her and mine adultery.

To estimate the shock which the mind and feelings of this "noble lord in love, and one that had a royal lover," must have received from his first encounter with the bold-faced Italian libertine, let us revert for a moment to those exquisite parting scenes whose impression was freshest of all in his heart. Their finest, sweetest spirit is breathed in those concluding lines of Imogen, which it is no more possible to grow weary of citing or of reading, than it is to tire of hearing the repeated notes of the nightingale:—

I did not take my leave of him, but had
Most pretty things to say. Ere I could tell him
How I would think on him at certain hours,
Such thoughts and such; or I could make him swear
The shes of Italy should not betray
Mine interest, and his honour; or have charged him,
At the sixth hour of morn, at noon, at midnight,
To encounter me with orisons, for then
I am in heaven for him; or ere I could
Give him that parting kiss which I had set
Betwixt two charming words, comes in my father,
And, like the tyrannous breathing of the north,
Shakes all our buds from growing!

Shall it be said, we may ask by the way, that a heroine who can so think, and feel, and speak, is interesting *only* from her affectionate constancy to her husband—that she has no intellectual charms inherent and independent of any affection whatsoever, notwithstanding that it is affection which stimulates their most beautiful development? On the other hand, how must the man who had enjoyed the glorious fortune to be brought up with such a being as his "play-fellow," and now to have her as his newly wedded wife,—whose sole intercourse with the sex had been at once so virtuous and so delicious,—have been startled and irritated by the notions and sentiments which he heard put forth by the unscrupulous though elegantly cultivated man of the world, whose experience of the sex, though otherwise miscellaneous, had been exclusively among the vicious. What a transition, good heavens! from the fragrant out-pouring of the soul of Imogen, to Iachimo's "If you buy ladies' flesh at a million a dram, you cannot prevent it from tainting."

The truth is, that Posthumus, under the first shock and provocation of this revolting encounter, behaves both modestly and patiently—"as calm as virtue," according to Iachimo's penitent admission. He does not propose the wager: it is forced upon him by the scoffs and taunts of the Italian; and is accepted at last with a view to punish them,—first, by the repulse which his addresses are sure to sustain;—secondly, by the loss of his property,—and thirdly, by the duel which is to follow. They who have so violently objected against the husband's proceeding in this matter, have judged of it according to the cool, calculating habits of feeling belonging to the modern time,—ignorant of, or overlooking, the true character of that chivalric love, that truly religious faith and devotion of the heart, which Shakespeare found it here his business to paint. Iachimo, in his repentance, gives the right version of the matter;—for, according to the code of chivalry, so far from its being regarded as an insult and profanation on the husband's part, to permit such an experiment to be made upon the constancy of his wife, it was looked upon as the highest test of his confidence in her virtue, and therefore as the most decided homage that he could pay to it; and the attempting seducer, in such a case, was afterwards to be called to account by the husband, not so much for the attempt itself, as for the *disbelief* in the lady's fidelity, which it implied. Therefore says Iachimo,

He, true knight,
No lesser of her honour confident
Than I did truly find her, stakes this ring;
And would so had it been a carbuncle
Of Phœbus' wheel; and might so safely, had it
Been all the wheel of his car.

This account, which absolves Posthumus from impropriety and rashness in this proceeding, is given, let us remember, by the same accomplished man of the world who, but that he is stricken with remorse, has every interest in representing him as much as possible to have been in the wrong. In the present instance, too, it must be borne in mind, that the lady is a princess, surrounded by all the personal safeguards of a court, and therefore secure against there being offered to her the slightest personal violence.

So far concerning Posthumus's wnger and his challenge. In another paper we shall speak of his character as shown in the course of his deceiving, his despair, his revenge, and his repentance.

OUR WEEKLY GOSSIP.

THE Anniversary Meeting of the Literary Fund Society took place on Wednesday last, Mr. Hallam in the chair. The Report proved, in the most satisfactory manner, that the public begin, justly, to appreciate this excellent institution. The subscriptions and donations which, in 1833 (the only account we can immediately refer to) amounted to 973*l.*, have this year reached 1,452*l.*, and the Council have thus been enabled to add 462*l.* to the permanent fund. The following is an Abstract of the Accounts:—

	Receipts.	£.	s.	d.
Rents		49	18	4
Dividends		801	11	3
Subscriptions and donations		1,452	3	0
Legacy		100	0	0
Balance, Jan. 1, 1842....		2,403	12	7
		163	16	5
Deduct expenditure		2,587	9	0
		1,794	1	1
Purchase of stock		753	7	11
		462	10	0
Balance, Jan. 1, 1843		330	17	11
Expenditure.				
Forty-six grants for relief.....		1,255	0	0
Rent of chambers		140	0	0
Incidental expenses		370	10	1
Balance of anniversary account ..		29	11	0
Total expenditure		£1,794	1	1

The Report having been received, the following most gratifying letter from the Russian Ambassador, Baron Brunow, was read, announcing that the Emperor of Russia had transmitted to the Society a donation of 1,000 silver roubles:—

Ashburnham House, February 13, 1843.
Dear Lord Lansdowne,—I feel much pleasure to inform you, that the statement of the proceedings of the Literary Fund Society, communicated to me some time ago by the Secretary of that Society, has been submitted to His Majesty the Emperor, by the obliging care of the Minister of Finance, Count Cancriner. Highly appreciating the benevolent views of this Institution, His Imperial Majesty has been most graciously pleased to contribute towards the fund by a donation of 1,000 roubles silver. H. E. the Minister of Finance informing me of this imperial donation, has remitted the amount of the above sum, viz. 125*l.* 18*s.* 5*d.*, to Messrs. Harman & Co. to whom I beg to enclose an order requesting them to hold this sum at your Lordship's disposal. Believe me, with the highest esteem and regard,

Dear Lord Lansdowne, faithfully yours,
(Signed) Brunow.

The officers of the Society were re-elected. The Earl of Arundel and Surrey, and Mr. B. B. Cabell, were added to the list of Vice Presidents; and the Hon. C. A. Murray, Dr. Fraser, Mr. G. P. R. James, and Mr. Noble, were elected to fill the vacancies in the Committee.

The portraits of Her Majesty and Prince Albert, recently painted by M. Winterhalter, have been exhibited at Messrs. Colnaghi and Puckler's, previously to their being engraved by Mr. Foster (the admirable engraver of Raphael's "Graces") and M. Louis. M. Winterhalter appears to have thought more of the sovereign than of the woman, and the portrait of Her Majesty is distinguished rather for its marked character than its attractiveness. The Queen wears a rich but simple evening dress; her hair is but slightly decorated; a couple of roses hang from one hand; the other hand, and the arm and elbow which it clasps, are deliciously painted, as regards texture and finish; the colour we are less able to pronounce, owing to the artificial light in which the portrait is exhibited. Altogether there is a completeness in this work, calculated to sustain the reputation of the painter of The Decameron, and make it a worthy object of occupation for Mr. Foster's burin. The portrait of Prince Albert is in every respect less satisfactory.

The sovereigns of other countries having contributed to adorn the persons of two or three print-p publishers, the subjects of this country are invited to deck their sideboards with plate. This is no joke, but a fact, a circular having been sent round soliciting "guineas" towards purchasing a piece of plate to be presented to Mr. Moon! This strange proceeding is not without precedent; for in the window of a

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shop in Oxford Street is exhibited a huge silver teapot, which was bought out of the pence contributed by the customers. The seller of tea was rewarded with a teapot, and the seller of copper-plates is to be complimented with silver plate; which will make as good an advertisement for the printseller as the teapot has done for the tea-man. The idea is ingenious; and, as the "Distribution" system was not confined to Fine Arts, but extended to Hams and Tongues, we would suggest, that the old Ham and Beef Shop at the corner of St. Martin's Court, should be furnished with a silver dish, by way of setting an example.

An Italian painter, Lecchi, who is said to have discovered the art of colouring Daguerrotypes, has just arrived in Brussels with the intention of copying the pictures of Rubens, Vandyck, &c.

Prof. Schwanthaler, of Munich, has just completed the models of two statues of Tilly and Wrede, as also a model of the Goethe memorial, intended for Frankfurt. Abbondio Sangiorgio, of Turin, has just completed models for two bronze equestrian statues of Castor and Pollux, to decorate the entrance of the Place Royale in that city. This artist is already known by his contributions to the sculpture of the "Arc della Pace" at Milan. The heirs of Goethe ask 70,000 thalers of the government for his house and collection, which, as we have mentioned, it was proposed to purchase as a national memorial. The sum is considered rather exorbitant.

The King of Prussia, following the example of our Queen, has lately got up a splendid pageant, in which the princes and princesses of the royal family represented the court of Duke Alphonso at Ferrara, in the time of Tasso, followed by a series of *Tableaux Finants*, and concluded with a ball. Cornelius furnished the designs for costume, Raupach the poetry, and Meyerbeer the music for the occasion. The Berlin papers speak with enthusiasm of the magnificence of the scene. The subjects of the *tableaux* were taken from the 'Jerusalem Delivered.' Amongst those particularly admired were the angel Gabriel appearing to Duke Godfrey of Bouillon; the army of the Crusaders getting the first sight of Jerusalem; Erminia with the shepherds clad in Clorinda's armour; and Erminia and Vafria finding Tancred in a swoon near the lifeless body of Clorinda. The Prince Royal has also given a grand concert, after which he presented to M. Meyerbeer a baton, in massive gold, beautifully embossed; to M. Liszt, a silver vase, ornamented with a medallion in gold; to M. Rubini, a gold snuff-box, set with diamonds; and to Mlle. Tuezek, a rich *parure*. His Majesty also presented Rubini with the large gold medal, an honour which is only conferred on individuals of the highest merit, and also a superb antique gold ring, richly set in brilliants.

Letters from Munich state that the King of Bavaria is building in the park of his summer palace at Aschaffenburg, near Würzburg, a house, which will be an exact copy of the famous house of Castor and Pollux, at Pompeii, brought to light in 1839, under the direction of the distinguished German archaeologist, Herr Zahn. The magnificent mosaics and fresco-paintings, the altar, furniture, utensils, all, in short, that is curious in the ancient building, will be reproduced with the utmost exactness in the Aschaffenburg structure, so as to furnish a correct notion to the moderns of the domestic life of the old Romans.

In breaking up a part of the road between Florence and Arezzo, near the upper Val d'Arno, an Etruscan tomb has been discovered, unfortunately in a very damaged condition. An inscription has, however, been found in a tolerable state of preservation. Nearly half a pound of gold and an engraved seal ring have been also discovered in it. The stone of which the tomb is composed is not of the kind found in the neighbourhood, but resembles the stone of Chiusi. One of the bassi-relievi represents, it is supposed, the Rape of Proserpine.

The principle of Association, applied to the reproduction and conservation of literary specialties—which has already established itself in the Parker, the Camden, the Shakespeare and other societies, is about to be extended to a new department of literature. Under the title of the "Sydenham Society," the medical profession is making arrangements "for the purpose of meeting certain acknowledged deficiencies in the diffusion of medical

literature, which are not likely to be supplied by the efforts of individuals." A leading object of all these societies, is the recovery and care of mouldering literatures—not, however, as with the old aristocratic associations, in the mummy form, and for the purpose of being shut up in their ancient cements, in lordly cases beyond the reach of the profane, but with a view to their revivification. The black letter, in the new principle, is valued, not for itself, but for the treasures it incloses; and the *lacuna* which time has wrought, is looked upon as a misfortune to be, as far as possible, supplied, not as enhancing the value of what remains. In the face of associations like these, the absurdity has no chance of sustaining itself, which raised the value of books, as the Sibyl did hers, because leaves were torn out. In short, as opposed to the mystification and charlatanism of mere bibliomania, and its doings, misnamed publication, the design of these societies is the breaking of all the seals which time and casualties have laid upon the apocalyptic character of knowledge. Of the success awaiting the one whose prospectus is before us, there should be no reasonable doubt. Its purposes are described to be—Reprints of Standard English Medical Works, which are rare and expensive—Miscellaneous Selections from the Ancient, and from the earlier Modern Authors, reprinted or translated—Digests of the most important matters contained in old and voluminous authors, British and Foreign, with occasional Biographical and Bibliographical Notices—Translations of the Greek and Latin Medical Authors, and of works in the Arabic and other Eastern languages, accompanied, when it is thought desirable, by the original text—Translations of recent foreign works of merit—Original works of great merit, which might be very valuable as books of reference, but which would not otherwise be published, from not being likely to have a remunerating sale.

A memoir of the late Archbishop of Tuam by the Rev. J. D. Sirr, is announced as forthcoming; also 'Lives of the Princes of Wales,' by F. Williams; 'Steam Voyages on the Moselle, the Elbe, and the Lakes of Italy, &c.,' by the late Michael Quin; a Chinese tale, entitled 'The Rambles of the Emperor Ching Tih in Kiang Nan; translated by Tkin Shen, a Student of the Anglo-Chinese College, Malacca; with an Introduction by James Legge, D.D., Resident of the College,' and 'The Home; or, Family Joys and Family Cares,' by Frederika Bremer; translated by Mary Howitt.

At the *Third Concert of the Parisian Conservatoire*, the novelties were, a symphony by M. Schwenke, which was performed with moderate success, and a new pianist, M. Schachner, who was received very coolly. The programme of the *Fourth* comprised one of Mozart's fine motetts, two choruses from 'The Seasons' of Haydn, and a violin solo, by Mlle. Ottavo. While talking of the violin, we may say that Signor Camillo Sivori, the miniature *fac-simile* and pupil of Paganini, has had a success in Paris, inferior to that gained by other artists who have shown themselves richer in individuality, though poorer in executive power. We have never changed our opinion that the school of Paganini is not destined for a long life, and that its influence is not worthy to be perpetuated. Our obliging correspondent "The Old Subscriber" reminds us, that in Paganini's country a taste for German music is beginning to gain ground—a fact anything rather than wonderful, to those who are familiar with the unmelodious monotony of modern Italian composition. At all events 'Der Freischütz' has been making a *furor* at Florence. On the other hand, 'Il Reggente,' Mercadante's last work, has been well received at Turin. Meanwhile Donizetti is again at work for the *Académie Royale* at Paris;—and Rossini, it is said, will ere long absolutely make the effort of a journey from Bologna to the French metropolis. Surely the King of the French, and M. Leon Pillet, and M. Duprez—might, by combining command, commission and entreaty, break the spell of the composer's indolence: the matter is one of European interest in these meagre days for Opera. The secession of Madame Rossi Caccia and of M. Roger from the *Opéra Comique* is announced as about to take place; and it is now past doubt that the violin professorship at the *Conservatoire* is divided between MM. Alard and Massard.

Our notice of dramatic events naturally follows in the march of civilization round the world: and this

day introduces a new field to the notice of our readers. In the *Friend of China*, a Hong Kong journal, Messrs. Dutton, Quoi, & Co. announce that the erection of a Theatre Royal in that town advances rapidly: and the editor has a note of his own, in which he adds,—“The actresses arrived last week; their beauty and talent are surpassed only by their spotless virtue.” From Hong Kong to Paris is an easy step in modern life: and there we learn that the Tribunal of Premiere Instance has declared itself incompetent to entertain Mlle. Maxime's complaint against M. Victor Hugo and the Administration of the *Théâtre Français*, referring to the famous decree of Moscow in 1812, which directed that all disputes between actors and theatrical managers should be definitively decided by the Judicial Council of the *Théâtre Français*. The actress appealed to the Cour Royale, which has, however, confirmed the judgment, and ordered Mlle. Maxime to pay the costs.

Since our last, we have received further accounts from Germany of the activity of Mendelssohn. A new overture to 'Ruy Blas' is spoken of as an excellent work—and the composer has also been employed on choruses to the 'Œdipus Coloneus,' and scenic music to 'The Midsummer Night's Dream' and 'The Tempest' of Shakspeare. These may be taken, we hope, as so many approaches nearer and nearer to the opera, which is one day to be written by him. The German musical stage stands in need of some new interest. At Frankfurt the management has been reviving the 'Cendrillon' of Isouard, for want of any more popular novelty. There is to be a grand musical festival at Gotha in June.

We gave last week, in our Report of the papers read at the Geographical Society, Mr. Schomburgk's interesting account of his exploring journey to the source of the Takutu, and mentioned that he returned to Pirara in May. We are now, through the kindness of a friend who has obligingly forwarded to us a copy of the *Guiana Herald*, enabled to bring down our account to a much later period. It appears that in September the party again set out to explore the south-western boundary, and ascended the Cotinga River, up to its source at Romima, a spot which Mr. Schomburgk had before visited in 1839, having then reached it by a different route. Those who have seen Mr. Schomburgk's beautiful Views of the Interior, will recollect the sketch of that extraordinary scene, where the sandstone hills, extending for about ten miles in a westerly direction, rise abruptly, and, in some instances, quite perpendicularly, to the height of about seven thousand feet above the level of the sea. The temperature, at the base of this natural wall, a little before sunrise, did not rise above 51 or 51½ degrees. Indeed, another agreeable evidence was furnished of the temperate nature of the climate here, in the abundance of blackberries, everywhere growing wild about this spot. The inhabitants of this region are Arecuna Indians, a collateral tribe of the Macousi,—the language of the two bearing the same similarity to each other as the Spanish does to the Portuguese. Mr. Schomburgk represents them as a strong and well made race of beings, and of a warlike disposition. They had recently had some bloody family feud, caused by some Helen of these wilds, in which had been slain several of the tribe, whom Mr. Schomburgk had known, when last at this place, in 1839. At this point the party separated. Mr. Schomburgk's brother, and Messrs. Goodall and Frere, returning to Pirara, while the Chevalier, attended by three canoe-men, and some Indians, struck across the country, traversing the savannahs and forests, to reach the Cuyuni; and prosecuting his researches, and scientific observations, by the way. In this journey, Mr. Schomburgk fell in with several plants and flowers which he had never before seen, or read of. He likewise saw some hundreds of acres of plantains growing quite wild, and so luxuriantly, that he represents some of the trees as being as thick as a man's body, and growing to the height of forty and fifty feet. Suckers, from these plantain trees, Mr. Schomburgk has brought to Georgetown with him, and expresses a wish that they should be cultivated, as he is confident that the disease, which so affects a large portion of the plantain cultivation on almost every estate where it is grown, has never yet tainted these wild fields. Mr. Schomburgk represents his own, and the party's health, as being

generally good during their long sojourn in the interior, although all had occasional attacks of fever, and at times suffered greatly from want of food. We may add, as a pleasant conclusion to his labours, that on his arrival in Georgetown, Mr. Schomburgk found awaiting him, a letter from M. Jomard, President of the Geographical Society of Paris, informing him that the Medal of the Society had been awarded to him for his researches in British Guiana.

BRITISH INSTITUTION, FALL-MALL.

The Gallery for the EXHIBITION and SALE of the Works of BRITISH ARTISTS is OPEN DAILY, from Ten in the Morning till Five in the Evening. Admission, 1s.; Catalogue, 1s.

WILLIAM BARNARD, Keeper.

THE CHINESE COLLECTION, Hyde Park-corner.—This UNIQUE COLLECTION consists of objects exclusively Chinese, and surpasses in extent and grandeur any similar display in the known world. The SPACIOUS SALOON is 225 feet in length, and is crowded with rare and interesting specimens of virtue. The Collection embraces upwards of SIXTY FIGURES AS LARGE AS LIFE, portraits from nature, appropriately attired in their native costume, from the MANDARIN of the highest rank to the wandering Mendicant; also MANY THOUSAND SPECIMENS in Natural History and Miscellaneous Curiosities, the whole illustrating the appearance, manners, customs, and social life of more than THREE HUNDRED MILLION CHINESE.—Open from 10 till 10.—Admission 2s. 6d. Children under 12 years, 1s.

SCIENTIFIC AND LITERARY

ASIATIC SOCIETY.

Feb. 25.—Sir George Staunton, Bart., in the chair.—The Secretary read a Report upon the state of the Bhils, or mountaineers of Rajputana, by Capt. Hunter, commanding the Mewar Bhil corps. The mountaineers of Hindustan differ in almost every respect from the Hindus of the plains. They are bound by no rules of caste; they do not follow the Brahmanical religion; they speak peculiar languages; and their usages and practices are quite distinct from those of Hinduism. Many of the peculiar habits of the Bhils, or mountaineers of the north-west provinces of Hindustan, have been admirably depicted by the late Colonel Tod, in his work on those provinces, all of which tend to the idea, that these people are descendants of the primitive dwellers in India, who possessed it before the coming of the Brahmanical tribes by whom they were reduced to submission. It appeared, from the investigations made on the occasion of a claim put forth by the government of Odeypore in 1826, to allegiance from certain hill chiefs, which claim was referred to the British agent in Mewar, that no allegiance had been rendered by any of these chiefs for a period far antecedent to the time of the reigning Rana of Odeypore, which had lasted nearly half a century; and that according to the principle of the British government, the independence of these chiefs was established; but that if they should be unable to restrain their subjects from outrage on the subjects of Great Britain, we should then be bound in justice to enter into negotiations with them on the means of enabling them to do so. Treaties were, in consequence, made with some of these chiefs in 1828, by which this object was effected; and much insight into the habits of the population was gained. It appears, that the country inhabited by the Bhils, on the south-west of Mewar, is populous and fertile, and that much cultivation is carried on; that the chiefs have very little revenue; in fact, little more than what they can exact by force, and that in general, the people consider what they give as a pure benefaction, to which the chief has no right whatever. The country is naturally very strong; and the difficulties of military operations are much increased by scarcity of water, and the want of cattle and carriage. In some of these hills the chiefs and population are of the same caste; and the writer thinks there would be no difficulty, on the part of the former, to restrain the people from plunder and outrage, if they should be so inclined; but in other parts the chiefs are entirely Rajputs, having nothing in common with the Bhils, but a participation in the same lawless practices. The Hindus attribute the origin of the Bhils to a wicked and ugly son of Mahadeo, who slew the god's favourite bull, for which crime he was banished to the hills, where he became the parent of the Bhil race. They are looked upon as the most degraded of outcasts; and have been considered as born only to prey upon their fellow-creatures—a notion which has had no small effect in producing those habits of plunder which have made them the scourge of the more settled tribes in their vicinity. There are two divisions of Bhils, the mountaineers and villagers.

The latter are cultivators, more affluent than the mountaineers, and generally more humane, and less reckless of their own and others' lives. The writer stated, that the licentious and predatory habits of the Bhils were greatly aggravated by the anarchy which prevailed throughout the country of the Rana of Odeypore, at the period of British mediation, when all persons, from prince to peasant, were thieves and robbers, and the government a tissue of cheater and oppression, without a semblance of law and justice. But since that time a great experiment has been made, and is still making, by the British government, to effect an amelioration, both of the moral and physical condition of these outcasts, by organizing regular regiments of them, giving them constant employment and full pay, and gradually training them to habits of industry, discipline and sobriety. As far as it has proceeded, the appearances are decidedly in favour of the full success of this experiment. A great obstacle to improvement among the Bhils, in times past, has been the levying of *Rekhualee*, or protection money, on travellers passing through their country. This is a sum levied by the chiefs on all persons, for whose safety, as well as security from plunder, the chief then becomes responsible. Perhaps, to say the truth, this *rekhualee* is little more oppressive or unjust than the transit duty payable to more regular governments; and it is certainly the principal mode of raising revenue adopted by the Bhil chiefs. But the unavoidable irregularities of such a mode, and the opposition of the Hindu nominal sovereigns, who cannot admit the right in the Bhil chiefs, contribute to make it objectionable. In 1818, when the Rana of Mewar was in alliance with us, an endeavour was made for its abolition; and a treaty was entered into with the Rana and subordinate chiefs for this object, but it was of very short duration. Several chiefs refused it altogether; and those who agreed to it very soon declared their inability to restrain their Bhil dependants, and things returned to the ancient footing. In 1828, when the British government interfered more directly, the abolition of the *rekhualee* tax was not insisted on, as it appeared that the only substitute would be a more direct plunder; but the amount to be levied was put under certain regulations, and the traveller, in return, was to be furnished with a guide and escort, as long as he was in the country, and such is the practice at this day. The Bhils of Mewar are particularly good-looking; and many of the females handsome, and remarkable for the elegance of their form. The women are faithful to their husbands; accompany them on marauding expeditions, and sometimes aid them in battle armed with slings, in the use of which they are very expert. The men are faithful to their chiefs in all cases, without the smallest adroitness to right or wrong; they carry them about when old and feeble, and cannot be induced to betray them by hope of reward or fear of punishment. This fidelity has been felt by us in our military expeditions against them, all our movements being at once made known to their chiefs, while we have never, in any instance, been able to obtain information regarding their numbers, position, or motions. The arrow of a Bhil chief is used sometimes as a draft for money. In one instance, on receiving a visit, one of these men wishing to make a present, drew an arrow from his quiver, saying "Take this to any village of Kotah, and demand nine rupees;" and the draft was duly honoured at sight, whenever it was presented. The paper concluded with the expression of the writer's regret at the difficulty of obtaining information respecting this strange people, and his hope, that on a more lengthened investigation, he shall be able to furnish something more valuable on their history, customs, and character.

ORIENTAL TRANSLATION FUND.—March 8.—Sheets of Ibn Khallikan's Biographical Dictionary, of Mr. Gayangos's Mohammedan Dynasties of Spain, of Mr. Troyer's Translation of the Dabistan, and of the Chronicles of Zabari, were laid on the table, and it was announced that the Dabistan would be completed in the course of the year. A translation of a Sanscrit work on medicine, with notes, by an English physician and physiologist, was offered to the Committee, and referred to a sub-committee for examination. Sir Gore Ouseley offered the Lives of the best Persian Poets, with specimens of their compositions, to the Committee, and submitted a portion of it for con-

sideration. It was resolved, that this valuable work be accepted with the warmest thanks, and that it be printed and published with all convenient speed. The portion read was an account of the origin of the Shah-Nameh,—the great national epic of Persia, selected from the most authentic histories and traditions.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 28.—The President in the chair.—The Marquis of Northampton, President of the Royal Society, was presented on his election as an Honorary Member.

The first paper read was 'A Description, by Mr. Hogg, of the Roofs over Buckingham Palace, covered with Lord Stanhope's Composition.'—This covering, which is composed of tar, chalk, and sand, boiled and mixed together, was introduced by Mr. Nash for covering the fire-proof arched roofs carried by cast iron beams over the Palace; it was also used at the Pavilion, &c.; it is laid on wooden joists, and slates or tiles are imbedded in it while fluid; by which a waterproof roof is formed, that is very durable, demands little repair, and possesses many advantages over roofs covered with metal.

The next paper was by Mr. D. Bremner; it contained a description of the bridge over the River Wear, on the line of the Durham Junction Railway, which connects the city of Durham with Newcastle, South Shields, and Sunderland, and is now destined to form a portion of the chain of railway towards Edinburgh. It is built on the spot originally selected by Mr. Telford for a bridge on the line of the projected great road to the North. It was designed by Messrs. Walker and Burgess, after the model of Trajan's Bridge, at Alcantara, and, with some modifications to suit the locality, has been constructed under Mr. Harrison, the engineer of the Railway, by Messrs. Gibb, of Aberdeen. The bridge consists of four nearly semicircular arches of 160 feet, 144 feet, and two of 100 feet span respectively, with three arches of 20 feet span, each at either end forming abutments. The total length is 810 feet, by 21 feet wide, and from the top of the parapet to the top of the foundation, at the point of the greatest depth, is 156 feet 6 inches. It is entirely constructed of freestone from the Pensher quarries close adjoining. The means employed by the contractors for executing the work, appear to have been complete. The north arch, of 100 feet span, containing about 980 tons of stone, was entirely turned in twenty-eight hours, by two of the cranes employed in laying the stones; giving an average weight of 17½ tons of stone laid by each crane per hour. The bridge was commenced in 1836 and finished in 1838, occupying 714 working days, and cost about 35,000*l*.

The last paper was by Mr. Bishopp, describing the American "Bogie" engine, used on the Birmingham and Gloucester Railway. The peculiarities in the construction of these engines, and the apparent superiority which they have been stated to possess in surmounting with a heavy load the inclined plane over the Lickey at an angle of 1 in 37½, have rendered them objects of curiosity, and many inconsistent statements have been made relative to them. The Paper described their internal construction, which was fully illustrated by a series of drawings; and it appeared that the general summary of the work done by them was, that with a maximum load of 8 waggon weighing 53½ tons, exclusive of engine and tender, the engine ascended the incline at a speed of between 8 and 9 miles per hour—that with 6 waggon weighing 59½ tons, the speed was between 10 and 11 miles per hour—that with 5 waggon weighing 33 tons, the speed increased to between 12 and 15 miles per hour—and that in assisting the ordinary trains of 7 passenger carriages, the usual speed was about 13½ miles per hour. The expense of the assistant locomotive establishment at the Lickey, including all charges upon it, was about 1,980*l*. per annum, but had since been reduced. It was stated, that although some changes and alterations had been made in the mechanism of the engines since they arrived from America, the increasing economy in their use must not be attributed entirely to the changes, the chief of which was suppressing the separate tender, and placing the supply of water and coke upon the foot plate of the engine, and turning the waste steam into the water reservoir, thus heating it for the use of the engine; an economy of fuel was certainly thus arrived at; but the chief cause of improvement con-

in the better general management of the engines by the drivers, and constant attention to the condition in which the machines were kept. Captain Moorsom promised the details of the actual cost, extending over several half-yearly statements.

March 7.—The President in the chair.—H. R. H. Prince Albert was elected by acclamation an Honorary Member.

The discussion was renewed upon the American locomotive engines, and it appeared that their efficiency in surmounting such an acclivity as 1 in 37, with heavy loads, was incontestable, but that the quantity of fuel consumed by them was greater than was usual with English made engines. In a comparative trial of various engines on the inclined plane, an American "Bogie" engine, with a cylinder 12½ inches diameter, driving wheels 4 feet diameter, weighing 14 tons, conveyed a gross load of 54 tons up the incline at the rate of 12 miles per hour, while the best of the English engines, with a 13 inch cylinder, 5 feet driving wheels, weighing 12 tons, drew 38 tons up the plane at a speed of 6 miles per hour. It was shown that very material improvements had been made in the engines since their arrival in England, and that the steam ports were so large as to waste steam considerably: but it was argued, that even with all the disadvantages they might possess, it was cheaper to use them than stationary engines, at such inclined planes as that at Euston Square, at the Box Tunnel, and other places; the annual cost of which was given.

The paper read was by Mr. Macquorn Rankine, 'On the Causes of the Fracture of the Railway Axles.' He contended that it was not proved that the fibrous texture of the iron underwent a gradual change into a crystallized structure: his opinion being, that the process of deterioration was gradual, without losing the fibrous texture; that the fractures, as shown by numerous examples, appeared to have commenced with a smooth incision all round at the shoulder, or recess, turned for the bearing against the body; this incision increased in depth according to the age of the axles, until the still fibrous portion in the centre became too weak to support the shocks, and sudden fracture occurred. Several reasons were given: among them was, that the vibratory movement being suddenly checked in its passage from the smaller journal to the larger body of the axle, the shock first caused a separation of the molecules, and that a recurrence of this produced the incision which had been noticed in all the broken axles. A practical means of remedying this was instanced: it was by turning all the journals with easy curves in the shoulder, and not at right angles, and that they should be forged in that form, in order that the fibre might be continuous. In the discussion which ensued, the effect of vibrations on pieces of ordnance and on muskets on firing, was instanced as bearing on the subject; and a decided approval was given to hollow axles, as being less likely to be affected by concussion than solid ones, as the vibrations would pass freely through them.

The following gentlemen were elected:—The Chevalier W. F. Conrad (engineer of the Amsterdam Railway), as a Member: Messrs. W. Maxwell, J. J. Stephens, J. Samuda, E. M. Perkins, J. Hall, R. Wilkins, W. J. M. Rankine, G. H. Birkbeck, E. B. Baker, S. B. Moody, and H. Grisell, as Associates.

ASHMOLEAN SOCIETY.—Oxford, Feb. 27.—Dr. Daubeny in the chair. Prof. Twiss read a paper, 'On the Phenomena of Glaciers,' chiefly in regard to the observations of Prof. Agassiz. The author passed some days with M. Agassiz, last autumn, at the Hôtel des Neuchâtelois, a tent erected upon the medial moraine of the Glacier of the Lower Aar, at an elevation of 7,500 feet, and witnessed the experiments in operation for determining the structure and the movement of the glacier. He has since been favoured with communications, from M. Agassiz, of the most important facts ascertained during his sojourn on the glacier last year, and was thus enabled to present a detailed account of them. Having discussed the general features of a glacier, and pointed out the distinction between the Névé and the Glacier Proper, —the former consisting of compact snow in its highest regions, and of granulated snow at its junction with the Glacier Proper, which itself may be distinguished into white ice, or Névé infiltrated with frozen water, and blue ice, the most compact form of frozen water,

—he proceeded to explain the chief superficial phenomena, such as tabular blocks, gravel cones, honey-combed surfaces, and moraines. The two first-named appearances are produced, in the one case, by the portions of ice immediately under the blocks of stone being protected from the rays of the sun, and thus assuming a pillar-like form as the surrounding surface is melted away; in the other case, by masses of gravel being deposited by eddies of surface water, which have descended along the line of the glacier's inclination, and so sheltering the ice immediately beneath them, which assumes a conical form. The honey-combed surfaces are produced by detached pebbles, which retain their heat after the sun has ceased to act on the general surface, and thus sink gradually beneath it. The moraines, which may be distinguished into lateral, medial, and terminal, are mural ridges of rocky fragments, which are carried along on the surface of the glacier, from the spot where they are continually falling from the rocks at the sides, in lines generally uninterrupted to the foot of the glacier. The first and last kinds are seen on all glaciers, but the medial moraines are peculiar to compound glaciers, which are made up of two or more converging glaciers, whose inner lateral moraines unite at the point of junction, and form a medial moraine. Thus, the lower glacier of the Aar is made up of not fewer than twenty distinct glaciers, and has, therefore, a corresponding number of distinct medial moraines, which may be traced along the whole line of the glacier, though some of them are ultimately confluent. Prof. Twiss then proceeded to explain the structure of the ice by means of a lithographed plan of the glacier of the Lower Aar, which M. Agassiz has had prepared from a larger plan made by M. Wild of Zurich, one of the engineers who conducted the trigonometrical survey of Switzerland, as well as by a panoramic view, from a drawing by M. Bourkhardt, of Neuchatel. Both of these gentlemen were companions of M. Agassiz on the glacier this summer. In this plan the transverse lines of stratification are distinguished in red from the longitudinal blue bands, or lines of infiltration, and the gradually distorted curvature of the former, originally horizontal in the higher Névé, according to the irregularities of the valley along which the glacier descends, is carefully traced out. The distinct character of the blue bands is made evident, and it is seen that the several portions of the compound glacier preserve their own centres of motion under slight modifications, and that there is no fresh system of blue bands verging to a common centre after the junction of two glaciers, and intersecting the original lines, as would be the case if these bands were produced by the centre of the glacier moving faster than its edges, which has been proposed as an explanation of their formation. The term lines, or bands, of infiltration, has been assigned to these blue bands, as expressive of their formation by the infiltration of water along the line of the glacier's inclination. M. Agassiz has counted ninety-two transverse bands of stratification between M. Hug's *cabane* and the line of junction of the Névé and the Glacier, and conceives them to represent the number of years during which this portion of the glacier has been formed, as the whole distance included by them would amount to the probable sum of the annual advances of the glacier, calculated upon an average of 250 feet, with some allowances. This portion of the subject was concluded by an explanation of the capillary interstices which appear to pervade the most compact ice, and through which, as through a sieve, the surface water is continually percolating during the heat of the day, but which remain empty during the night, as ascertained by an interesting experiment with coloured liquid, detailed by M. Agassiz, in a paper communicated to the French Institute, and published in the 'Comptes Rendus' for August, 1842.

The movement of the glacier was then discussed. M. Agassiz has ascertained, by the observation of five points on a transverse section of the glacier, that the centre moves considerably faster than the sides; in the proportion of about 5 to 3 on the southern side, and of 2 to 1 on the northern; and that the ablation of the centre, from melting and evaporation, when compared with that of the southern side, was as 3 to 2. He has likewise ascertained, by observing as many points on a longitudinal section, that the rapidity of motion is not influenced, apparently, by

the angle of inclination, nor does it increase in a uniform scale as you descend the glacier, for the second point moves faster than the first, but the third slower than the second; again, the fourth, at a greater inclination, moved still slower than the third, but the fifth much faster. Such was the result of observations for a whole year: the daily motion of this glacier had been likewise accurately noted down for 224 days. Professor Twiss then proceeded to examine the various theories in explanation of the movement, such as the sliding theory adopted by De Saussure, the semi-fluid by Professor Forbes, which was the subject of discussion last year at the meeting of Swiss naturalists at Altorf, the dilatation by M. Agassiz, and the intus-susception by M. Elie de Beaumont, and discussed the chief objections to each, more particularly those advanced by Mr. Hopkins, of Cambridge, against the theory of expansion; several of which would apply as well to the form of it propounded by M. Elie de Beaumont, as to that advocated by M. Agassiz, both of which are modifications of the general theory of infiltration, differing in their point of view, according as, on the one hand, the raising of the temperature of the glacier itself by the percolation of the surface water, or, on the other hand, the diminution of the temperature of the water from the cold of the glacier, through which it percolates, is more particularly insisted on. He showed that the natural cascades (*couloirs*) and artificial borings in the glacier, do not preserve their verticality, and that the fissures, under certain circumstances, close up again; both of which facts would be at variance with the hypothesis assumed by Mr. Hopkins, as well as the circumstance that the capillary interstices have been ascertained by experiments with coloured liquid to penetrate to a great depth. The author concluded with calling the attention of the Society to the striæ which the glacier may be seen to groove, as it advances, upon the rocks at its edges, and to the strong analogy between them and ancient striæ on higher levels, which are observed on the sides of most of the great Swiss valleys, at an elevation of from 9000 to 7000 feet, descending continuously, and more strongly marked at the heads of the valleys; neither of which facts can well be accounted for on the theory of torrents: and in regard to the erratic phenomena, which some geologists attribute to the operation of ancient glaciers, he observed, that the hypothesis of glacier action advanced to explain the deposit of large angular blocks above rounded stones, was singularly illustrated by the phenomena observed in connexion with glaciers of the present day; namely, the angular blocks on their surface and the rounded stones beneath them, the grinding of which contributes to give the turbid colour to the water which issues from them.

PHILOLOGICAL SOCIETY.—Feb. 24.—Separate reports upon the claims of Prof. Bopp and James Grimm, drawn up by Prof. Wilson and J. M. Kemble, Esq., respectively, were read by the Secretary. The following Candidates were elected:—viz. Lord Lyttelton, E. T. B. Twistleton, Esq., Rev. J. Scholfield, and J. Payne, Esq.

The following communications were read:—'On the origin of the phrase *Wager of Law*,' by Prof. Carey.—The word *loi*, in the Norman Customary, has the sense of *trial*. Chapter 67 treats—'Des querelles e des Loix parquoy les querelles doivent estre finies.' Beyond this there is a division of such *Loix* into these: a. *De loi qui est faite par record*; b. *De loi prouable*; c. *De loi apparissant*. Of these the first meant *Trial by Record*; the third *Trial by Battle*; and the second (in one of the two kinds into which it was divided) *Wager of Law*: its equivalent, in the Customary of Normandy, being the *Loi de deresme*. As being the best known, it is sometimes called *simple loi*, and sometimes merely *loi*, the word being unqualified by any epithet. If the defendant denies the engagement, *La loi doit estre gaigée*, —words equivalent to the English term *Wager of Battle*.

'On the Classification of the Chinese Roots,' by J. F. Davies, Esq.—The whole of the Chinese written language is reducible to 214 radical characters. Of these, the number expressing the names of the human species and its relations, were 14; of mammalia, 8; of other animals, 7; of vegetables, 13; of minerals, 5; of parts of animals, &c., 28; of other objects in

nature, 26; of objects in art, 41; of numbers, 5; of qualities, 30; of actions, 36; (undefined, 36). Total, 214. This classification of the characters according to the objects represented, was the following up of a hint of Abel Rémusat's. Beyond this, it was added, that the number of words in the current Chinese was about 11,600; and a very elaborate table exhibited the amount to which each of the 214 radical characters entered into composition, so forming the 11,600 words constituting the Chinese language. Amongst these, *man* entered into 478; *woman* into 243; *body* (or *person*) into 158; *dog* into 136; *tree* (or *wood*) into 493, &c. A lengthened discussion followed the reading of this latter paper.

ELECTRICAL SOCIETY.—Feb. 18.—A lecture 'On Animal Electricity' was delivered by Mr. H. Letheby, in illustration of the views respecting the identity between the electric power of certain fish, and their nervous energy. Mr. Letheby illustrated his opinions by diagrams and dissections, as well as by experiments, tending to show, that the extraordinary power possessed by these fish is derived from the immense mass of nerves by which the electric organ is supplied; a mass far exceeding the mere animal wants of the organ, and far beyond what are furnished to any other function in the animal economy.

Feb. 21.—Mr. Pollock communicated to the Society, as the result of a long series of experiments on Electric Phosphorescence, that this phenomenon does not occur in cases of conduction and chemical change; that colour often operates as conduction, that it is an effect of induction, and is the act of restoration of equilibrium between the particles which have undergone this influence. The Secretary gave a brief description of some drawings he had taken of a fracture of a Leyden jar during a powerful discharge.

ENTOMOLOGICAL SOCIETY.—Feb. 6.—The minutes of the anniversary meeting having been read, the late President, W. W. Saunders, Esq., delivered an Address on the progress of Entomology at home and abroad during the past year, which was ordered to be printed for distribution. The President announced, that the Rev. F. W. Hope had resolved to offer two prizes of five guineas each, for the best memoir on the insects injurious to market gardeners, and for a complete bibliographical synopsis of English works on Entomology. Mr. Loughie exhibited a remarkable hermaphrodite specimen of the common vapourer moth. The following memoirs were read, 1. 'A Decade of new Coleoptera from Assam,' by Capt. Parry; 2. 'On the means by which the Honey-bee finds its way back to the hive,' by Mr. Newport; 3. 'Notice of the occurrence of *Trypodendron lineatum*, a new British wood-boring beetle,' by M. Desvignes.

MEDICO-BOTANICAL SOCIETY.—Feb. 22.—Earl Stanhope, President, in the chair.—A communication from Mr. Ley was read, 'On the *Cannabis Indica*,' the Indian hemp; from which it appears, that although not in medicinal use in England, this plant is possessed of extraordinary powers, as a sedative, narcotic, and anti-spasmodic remedy. The resin collected from it is in general use, as an intoxicating agent, all over the East, from the furthest confines of India to Algiers. The intoxication, which is of the most cheerful kind, lasts about three hours, when sleep supervenes; it is not followed by nausea or sickness, nor by any symptom, save slight giddiness, worth recording. The subsequent effects are depression of spirits, and relaxation of the muscles in a remarkable degree; and yet the lighthearted attending that relaxation, the free perspiration on the skin, and the increase of appetite, have made some old rheumatic persons speak of it as of the elasticity of youth. The hemp resin is most useful in spasmodic and convulsive diseases, and in tetanus it has been the means of cure in the majority of cases, and it has relieved much of the severity of hydrophobia, although it did not avert the fatal termination. It may be safely employed wherever opium is indicated. From a series of experiments on dogs, instituted in the native hospital of Calcutta, by Dr. O'Shaughnessy, we may conclude that it will prove a direct antidote—the first of its class—to strychnin, one of the most violent poisons nature affords.

MEETINGS FOR THE ENSUING WEEK.	
SAT.	Asiatic Society, 2 P.M.
—	Botanic Society, 4.
MON.	Geographical Society, half-past 8.
—	Royal Academy, 8.—Sculpture.
TUES.	Meteorological Society, 8.—Anniversary.
—	Institution of Civil Engineers, 8.—'A Method of laying down Railway Curves,' by W. J. M. Rankine.
—	'Description of a Contractor for the Railway Springs,' by W. J. M. Rankine.
—	'On the Strength of Carriage Bodies as affects the safety of Railway Travelling,' by W. J. M. Rankine.
WED.	Zoological Society, half-past 8.
—	Statistical Society, 8.—Anniversary.
—	Society of Arts, 8.—Mr. Cassella 'On an improved Phytometer, or Rain-Gauge.' Mr. Smith 'On his new Instrument for teaching the Principles of every description of Drawing.'
—	Microscopical Society, 8.
THUR.	Royal Society, half-past 8.
—	Royal Academy, 8.—Painting.
—	Society of Antiquaries, 8.
FRI.	Royal Institution, half-past 8.—Mr. Owen 'On Moorish Architecture as illustrated by the Alhambra.'
—	Botanical Society, 8.

MUSIC AND THE DRAMA

CONCERTS OF ANCIENT MUSIC, NEW ROOMS, HANOVER SQUARE.—The first concert will take place on WEDNESDAY NEXT, March 12, commencing at half-past eight o'clock. The rehearsal on Monday morning, the 13th, at twelve. The Subscription, Six Guineas; without Rehearsals, Five Guineas. Single Tickets for the Concerts, One Guinea each; for the Rehearsals, Half-a-Guinea each; applications for which to be made through Subscribers only, to C. Lonsdale, Musical Circulating Library, 26, Old Bond-street.—Principal Singers, Madame Caradori Allen, Miss Birch, and Mrs. Alfred Shaw; Messrs. Hobbs, Hawkins, Machin, and H. Phillips. Leader, Mr. F. Cramer. Conductor, Sir Henry R. Bishop.

ST. JAMES'S THEATRE.—*French Plays.*—Rarely has *artiste* appeared in London more richly endowed with the requisites for popularity than Mademoiselle Plessy. Her beauty, the charming coquettishness of her dialogue, the lady-like repose of her demeanour, are one and all to be numbered in our list of stage rarities. Her very consciousness, too (not a general characteristic of French actresses) is calculated to endear her to an English audience; and as we are by no means so unsympathetic as to cry "Fudge" after the fashion of Mr. Burchell, at that which our neighbours take for truth, we, too, are delighted with our fair guest. There is no resisting her good looks and her graces in 'Le Portrait Vivant'—a dainty *petite* comedy of the Regency, in which she looks a romantic Princess of France to the life, assumes pretty airs of command, and indicates a concealed *penchant* for her secretary with a good taste and delicacy which are thoroughly artistic. Here she is at home. When she attempts the repertory of Mademoiselle Mars, we like her less, being unable to forget, that as regards substance, depth and *finesse* in action, conception, and diction, she is but an exquisite enamel miniature compared with a complete and life-size oil painting. We cannot leave 'Le Portrait Vivant' without complimenting M. Cartigny on the English French he gets rid of as the puzzled Sir John Bull, who comes to Paris to marry his daughter. It is farce of the best and truest quality.

The name of Sheridan Knowles again figures in the play-bills; on Monday last one of his dramas was performed at each of the great theatres; 'Love' at Covent Garden, and 'Virginius' at Drury Lane; and a new play by him is in rehearsal at the latter. Macready's *Virginius* has been stamped on the popular recollection by Jackson's admirable sketch of him in the part, which is one of the best modern portraits of an actor in character, for it hits the point between theatrical exaggeration and individual peculiarity. We were desirous of reviving our impressions of that fine piece of acting, but the claims of two performers, untired on the London stage, attracted us to Covent Garden, and instead of having pleasurable tears drawn from us by the sorrows of the Roman father, we were forced to painful laughter by the strange antics of the scurf *Huon*, whom a Mr. Paumier attempted to personate, without the skill requisite to counterbalance personal disadvantages, or give effect to an intelligent reading of the part. Mrs. Ryder, who played Miss Ellen Tree's part, is an experienced actress, who never offends against propriety, but neither does she rise to the height of tragic expression and dignity. 'Oberon' is to be performed on Monday for Mr. Bunn's benefit.

MISCELLANEA

Earthquake.—Late arrivals from the West Indies bring fearful though imperfect accounts of an earthquake which appears to have been felt in many islands widely distant, though its destructive influences have, so far as known, been principally confined to Antigua. Nothing has been heard from Dominica, Martinique,

St. Lucia, or Gaudaloupe. But as it is known that no damage has been done in Barbadoes or St. Vincent's to the southward, nor much at St. Thomas' to the north, it is assumed that the centre of the commotion has been at Gaudaloupe; and the captain of a merchant vessel reports that he was sailing near the coast at the time and saw clouds of dust and smoke, &c., ascend from the island; that he could discern the people running out of their houses and dropping on their knees; and that the deck of his vessel was so covered with dust or ashes that he could write his name with his finger upon it. After this our home earthquakes seem almost ridiculous: yet we shall record that a smart shock was felt at Lochgilphead, near Greenock, at 40 minutes past eight o'clock, on the evening of Saturday week. The shock was accompanied by loud noise, as of many carts of stones being emptied on the streets, or several coaches passing. Many of the inhabitants ran in great alarm to their doors, to ascertain the cause of the disturbance. A farmer, who resides two miles and a half from Lochgilphead, mentions that the same sensation was felt at his house as at the village. He says that his very dog participated in the general alarm, as he started to his feet from the hearth in the greatest consternation.—*Glasgow Courier.* The German papers also mention that, about ten in the evening of the 18th ult., a shock of an earthquake was felt in the environs of Leipsic, and repeated several times during the night, attended by a noise like the rumbling of a heavy carriage over a wooden bridge. The last shock was so violent, that many houses were shaken, and the inhabitants roused from their sleep. The atmosphere was quite serene.

MSS.—M. Féron, the Conservator of the Archives of Pau, has just discovered, amongst some other curious documents, the *Cahier journalier des dépenses de la Princesse Catherine*, sister to Henry IV. Each page begins thus: "This day of — for the usual expenses of Madame, of her suite, and part of that of the Queen at Pau." The following is the expense for Wednesday, Nov. 7, 1571: "To C. Malmouche, the Queen's baker, for 36 dozen of loaves, 7 livres 16 sous. To Joachim, purveyor, to pay 120lb. of mutton, 7l. 16s.; 30lb. of beef for boiling, 30s.; 17lb. of veal 21s.; 16lb. of fresh pork, 24s.; 10 capons and 4 chickens, 56s.; 4 fowls, 1 partridge, and 1 woodcock, 22s.; 2 rails and 4 blackbirds, 5s.; 2 dozen of larks, 16s.; 1 river-bird and 1 calf's pluck, 7s.; 2 mutton punches, 6s.; 1 quarter of a hundred of eggs and 12lb. of bacon, 38s.; 5lb. of candle, 15s. To the Equerry for 3 quarters of sugar, 18s.; and salt to corn the beef, 6s. To confectioner, for 2 bakings, 9s." Friday only was observed as a fast day, and on one of those occasions we find the following articles put down: "To 2 pikes of 1 foot 4 inches and of 1 foot 2 inches, 35 sous. To a carp of 1½ feet, and 2 of 1 foot 4 inches, 40s. A hundred of gudgeons, etc." These items, the authenticity of which cannot be called in doubt, prove both the lowliness of the prices at that period, and the regularity with which accounts were kept by the first houses in the kingdom.

German Railroads.—The *Allgemeine Zeitung* publishes an account of the railway travelling in Germany in the year 1842, on the twenty-one railways now open in Germany. The number of persons who have travelled by railroad, *in toto*, during that year, are 6,867,994. On some of the best known lines the numbers have been,—Cologne and Aix la Chapelle, 317,766; Düsseldorf and Elberfeld 384,946; Leipzig and Dresden, 382,284; Leipzig and Magdeburg, 544,621; Vienna and Gloggnitz, 1,151,393; Berlin and Frankfurt (in two months) 35,274; Mayence and Frankfurt, 869,012. A railroad from Cologne to Bonn will, it is said, be completed this year: and one from Cologne to Berlin, through Düsseldorf, is in contemplation. The income of the German railroads, by passengers and freight, has been 14,967,349 florins.

TO CORRESPONDENTS.—A Corate: the articles on the History of Wood Engraving appeared in the Part for May, 1839. They contained the illustrations referred to, altogether thirty-one engravings. You must order the Part through your bookseller, as there are no stamped copies remaining. Z.—J. J.—Don Quixote—A. H. P.—Juvenis—A. S. M.—received. X. Y. Z. should have sent his name in confidence to authenticate the statement.—G. M., probably next week.

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